

PAEDAGOGIA MUSICA

(2) JUNE 2022

Universitas Bohemiae Occidentalis Pilsnensis
University of West Bohemia in Pilsen
Západočeská univerzita v Plzni

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Eva Hubatová
Allemande of river ripples for piano (composer Michaela Augustinová)

SELF-ASSESSMENT OF SOCIAL COMPETENCIES AND SELF-STUDY COMPETENCIES IN MUSIC EDUCATION AND PRIMARY SCHOOL TEACHER EDUCATION STUDENTS

Jiřina Jiřičková and Zuzana Selčanová

Abstract

The research study follows the review study *Professional Competencies of Teacher* (Jiřičková & Selčanová, 2022). It deals with the research of self-assessment of social competencies and self-study competencies of music education and primary school teacher students at the Department of Music Education, Faculty of Education, Charles University, realized in March and April 2021. The student's view of the sub-components of these competencies was investigated for both areas of competencies. Social and self-study competencies are different in their concept; however, they contain aspects of knowledge, abilities, and skills. From the research findings, it follows that during the course of the study, there are qualitative changes in sub-competencies related to the length of study or the study program, which is more or less focused on music education. At the same time, the research indicated connections between social competencies and self-study competencies. The conclusions encourage further evaluation of the resulting findings, based on which it will be possible to establish solutions that will lead to the further development of the mentioned partial proposals of professional competencies and the desired improvement of the undergraduate training of future music teachers.

Keywords

Social competencies – self-study competencies – teacher education – music education – primary school teacher education – research study

Introduction

Music education is a subject taught in an interactive and activity-based way, a subject in which emotions and feelings are addressed, where communication is, among other things, communicated, among other things, through music, and where music is sought to be understood as a specific expressive language, while interpersonal interactions are developed. In the school environment, music education represents an essential space for the creation, development, and consolidation of a whole complex of competencies, as well as a space for a positive impact on psychological well-being and, last but not least, for the all-round development of children's personalities. It comes with incentives to explore and develop desirable professional competencies of current and future music teachers, incentives that respond to the current needs, and planned changes in the content of the educational area

of Arts and Culture. The desirable competencies of a music teacher include, with regard to the above, social competencies, as well as competencies for self-study (Jiříčková & Selčanová, 2022).

Both the social and self-study competencies have not yet been significantly researched in connection with music education and the professional preparation of future music teachers. Neither has their interrelationship been studied so far. Therefore, research was conducted to investigate the extent of self-assessment of social and self-study competencies and their interrelationship among future music education and primary school teachers.

Theoretical background

In line with the German psychologist Kanning (2017b), social competencies can be understood as a multidimensional concept encompassing abilities, skills, and knowledge that are related to interpersonal interactions and are tied to a given culture (p. 12). Many authors address social competencies. However, there is still no generally accepted taxonomy of social competencies. The study *Professional Competencies of Teachers* (Jiříčková & Selčanová, 2022) tried to briefly outline the issue of defining and clarifying the existing research. There is naturally no accepted taxonomy of the social competencies of music teachers either. The topic of teachers' social competencies is, in the context of music education, not very common. The importance of the social aspects in the classroom has been addressed by Fontana (1997), for example, and is followed by Gillernová (2003), who works with the concept of social skills. The latter believes that social skills are an important part of a teacher's professional competence (p. 88). Gillernová & Krejčová (2012) stress the need for "a reasonable degree of openness and reflection" in the development of social skills. (p. 63), and therefore they also discuss possible ways of practicing social competence. Also, Sladová (2011) states that "It is very important for preservice teachers to understand the importance of interpersonal relationships and communication." (p. 101). Jiříčková and Selčanová (2022) believe that the requirement for the development of teachers' social competencies represents in the field of education "(...) one of the fundamental aspects of teachers' professional development and the optimization of teaching" (Jiříčková & Selčanová, 2022, p. 91).

Social competencies form an integral component of teachers' professional competencies and, in the context of music education, can therefore be described as an essential part of the desirable professional competencies of a music teacher. Thus, in line with Kanning (2017b), the selected social competencies of music teachers can be understood as specific social competencies, as only music teachers with experience in teaching the subject possess them. The social competencies of music teachers can contribute to socially competent behavior of teachers, which contributes significantly to a meaningful and aesthetically effective music education effect on children's personalities and to the development of interpersonal interactions in the school environment.¹

In addition to social competencies, the authors add to the professional competencies of a music teacher the self-study competencies that also include, to varying degrees, knowledge,

¹ Kanning (2017b) defines socially competent behavior as "a person's behavior that, in a specific situation, will contribute to the realization of his or her own goals, while at the same time determining social acceptance of his or her behavior." (p. 11)

abilities, and skills. Social competencies should be perceived as a superordinate concept whose sub-areas can fulfil the individual components of other professional competencies. It corresponds to this concept that selected social competencies, for example self-reflection, represent a sub-component of the music teachers' self-study competencies. This research study is based on Kysilová (2019). She uses the term self-study musical competencies.

Some authors (Grecmanová & Urbanovská, 2007) associate the self-study competencies term with learning styles. Chval and a collective of authors (2012) point out that self-study competencies are closely related to learning competencies. Some authors relate the self-study competencies to internship in different study fields (Hiralaal, 2018; Lyle, 2018; Brandenburg, 2017; Dalmau, 2017; Korthagen, 2004; McDonough, 2017; Vanessche & Kelchtermans, 2016; LaBoskey, 2004). Loughran & Russell (2002) also draw attention to the close link between self-study competencies and reflective practice. Self-study with distance learning and the use of digital technologies are linked by Garbet & Ovens (2017).

Self-study competencies include “[...] the ability to actively search for current trends and recommended literature in the field of study, the ability to set goals and rules in one's self-study, the ability to recognize one's own learning style and method of learning, and the ability to self-reflect.” (Jiříčková & Selčanová, 2022, p. 92–93) Self-study competencies are developed in the framework of the university preparation of music education teachers, among other things, through the creation of a pedagogical portfolio.² An integral part of self-study competencies is also the intrinsic motivation of students to self-study and the influence of university teachers on this motivation.

The research plans

The research on selected competencies of future music education teachers was conducted in March and April 2021 at the Faculty of Education, Charles University. The aim of the research was to record students' self-assessment of social and self-study competencies in relation to their preparation for professional practice; to determine whether social and self-study competencies are related; to discover which subject area students rate as the area in which they mostly develop their social competencies in their university preparation. The following hypotheses were set on behalf of a pre-survey conducted with a small sample of participants in January 2021 before the start of the research investigation:

1. Upper year students subjectively judge their social and self-study competencies as more developed than lower year students.³

² According to Mazáčová (2014) a pedagogical portfolio represents a set of student activities and products of these activities (collected pedagogical experiences, opinions and information gained through study, observation of teaching internship, reflection and self-reflection). Available at: https://pages.pepf.cuni.cz/kamv/files/2019/02/440-version1-pedagogicka_praxe.pdf. (p. 53)

³ This study uses the term **MET students** (music education teacher students) or **MET study** (music education teacher study). It is the program of Music Education for Teacher Education of Music for Lower and Upper Secondary School (**bachelor** or **continuing master study**). Furthermore, the term **PST students** (primary school teacher students) or **PST study** (primary school teacher study) is applied. It is the program of Primary School Teacher Education with Music or Art, Drama or Physical Specialization (**undivided master study**).

The research study operates with the term of **lower year student**: 1st to 3rd years of PST study (PST study is an undivided master study) or 1st to 3rd years of MET study (lower years of MET study represent a Bachelor study; takes 3 years).

2. Primary school teacher students (further PST students) have lower levels of self-confidence in the area of self-assertion and presentation in music education situations.
3. Music education teacher students (further MET students) are more likely to have developed competencies for self-study than primary school teacher students.
4. A higher degree of social competencies positively influences competencies for self-study.
5. The area of music didactic subjects is perceived as the most beneficial for the development of social competencies.

Method

The research was conducted in the form of a questionnaire survey. A pilot survey was carried out on a small sample with adaptation of questions into their final form. The questionnaire records self-assessment of selected specific professional competencies of the social competencies (13 items in total) where the research questions were inspired by the items of Social Competencies Inventory by Kanning (ISK)⁴ and self-assessment of music education teacher students' self-study competencies (12 items in total), which were formulated based on Kysil's earlier mentioned concept of self-study competencies (2019). The research issue of self-study competencies includes enquiries into learning styles and self-reflection, which are often associated with the concept of self-study competencies. The questionnaire also includes an item related to the area of subjects offered by the Department Music Education at Faculty of Education at Charles University in terms of personal development and the development of respondents' social competencies, and an item exploring the usability of the content of lectures and seminars in subsequent examinations or credits in music degree programs.

The section of questionnaire that deals with self-assessment of social competencies consists of items formulated according to the ISK psychometric method, covering four areas of social competencies – social orientation [“Soziale Orientierung”] (3 items), assertiveness [“Offensivität”] (4 items), self-management [“Selbststeuerung”] (3 items) and reflexivity [“Reflexibilität”] (3 items). *Social orientation* refers to a generally positive attitude towards other people and the associated skills and abilities, such as the ability to consider the interests of the other party or to see a problem from the other person's point of view. *Assertiveness* is an active approach to others and decisive and responsible behavior. While *self-management* captures the emotional experience of a situation, *reflexivity* characterizes the way an individual deals with self and others.⁵

Furthermore, the research study operates with the term **upper year student**: 4th to 5th years of PST study (PST study is an undivided master study) or 1st to 2nd years of MET study (upper years of MET study represent a Continuing master study; takes two years and continue after Bachelor study), see chart 1 and 2.

⁴ ISK is a test battery, developed by U. P. Kanning (2009). It is used in personnel selection, personal development, but also in vocational counseling and general personality diagnosis. Available at: <https://hogrefe.cz/isk>. The authors of the Czech version are Simona Hoskvcová a Zdeněk Vašek (2017). In: Kanning, U. P. (2017). *ISK – social competence inventory: a complete test battery*. Translated into Czech by Hoskvcová, S., & Vašek, Z. Prague: Hogrefe. 164 pp.

⁵ According to Kanning 2017a, p. 11-16.

As the ISK measures general social competencies, the formulations were supplemented with a musically educational context in order to at least partially capture the specificity of music teacher competencies. Thus, the selected items of the questionnaire contain examples of social competencies in the context of music education.

The number of items included in the questionnaire was limited due to the fact that respondents also completed a short version of the ISK (ISK-K) alongside these items at the same time.⁶ The total number of items reached 60; however, this study focuses on the evaluation of 25 research questions formulated by the authors of this research study. Data collection was implemented through a questionnaire created by Google Forms with applications from March to April 2021. Participation in the research was voluntary and anonymous for the students. The authors of the research contacted students through the Student Information System of the Faculty of Education at Charles University via email. Also, some of the addressed respondents attended lectures and seminars conducted by the study's authors. This fact, among other things, may have contributed to a large number of returned questionnaires.

A total of 190 students of the Faculty of Education of Charles University, all in full-time forms of study, took part in the research. One hundred forty-three of them were PST students of undivided study (108 students in lower year study (1st to 3rd years) and 35 students in upper year study: (4th to 5th years). Forty-seven respondents were MET students, both of bachelor – lower year studies (37) and of continuing master studies – upper year study (10),⁷ chart 1.

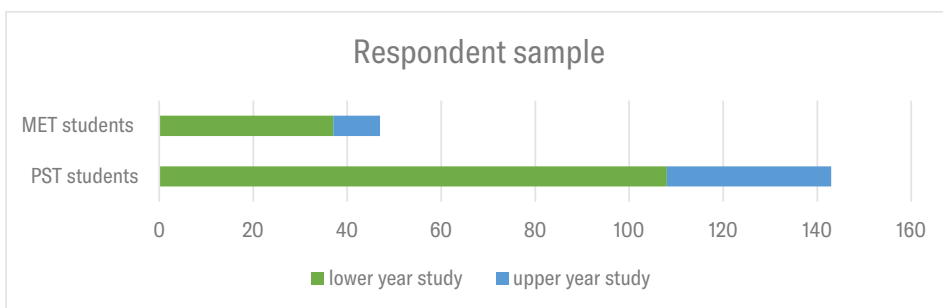


Chart 1. The chart captures the numbers of respondents by their study programs and year of study.

The aim was to record subjective assessments among students in degree programs that include or focus on music education in the context of primary and secondary school

⁶ As the items in the short version of the ISK-K allow to determine a so called standardised score for a sample of respondents, these items will be evaluated separately. The ISK-K measures specify secondary scales of social competencies and offer a relatively wide scope for interpretation of the results obtained.

⁷ These are students of the Music Education study program combined with following study programs: Czech Language, English Language, German Language, History, Information Technology, Playing Instrument or Choral Singing. These programs are studied in full-time form. Available at: <http://studium.pepf.cuni.cz/karolinka/2020/plany.html>.

education. Chart 2 shows the sample of respondents by attended years of study in the research. The largest group is represented by students in the 2nd year of the undivided master studies (at the time of the research without Music Specialization).

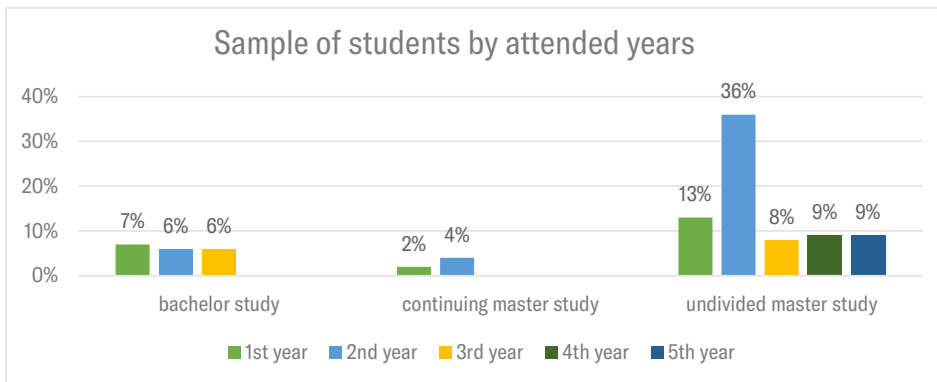


Chart 2. Sample of students across years of study.

The authors start from the fact that most methods measure social competencies through questionnaire scales (Kanning, 2017b, p. 78). Therefore, a questionnaire format was chosen with a uniform four-point rating scale of “strongly disagree” – “rather disagree,” – “rather agree,” – “strongly agree.” This scale was chosen in accordance with the Social Competence Inventory used at the same time in order to maintain uniformity of questioning. For one item, respondents chose the area of music education courses in undergraduate studies that they perceived as most useful in the context of the chosen research topic. In addition, for one item, respondents commented in percentage terms on the extent to which the content of the lectures/exercises attended in the degree program was used in subsequent examinations/credits. The evaluation of the items mapping self-assessment of social competencies and competencies for self-study was carried out separately with subsequent interpretations of the interrelationship between the two areas. In the next phase of data analysis, the data will be applied and structured in relation to the ISK-K results.

Evaluation of social competence items

A. Social orientation

The items that touch on the respondents’ **social orientation in the context of music teaching** capture aspects of listening, engaging with others – prosociality, and taking the perspective of others or the ability to empathize with others. A complete 80 % of respondents believe **that they can recognize the importance of a teacher’s nonverbal communication**, with 21 % of respondents strongly agreeing and 59 % rather agreeing, according to their own statements. Among the MET students, 89 % of these students strongly agree

or rather agree with this statement. There is no significant difference when comparing PST students and MET students. A qualitative shift towards a more profound recognition of the importance of non-verbal communication is evident in MET students. All of the continuing master's respondents believe they can clearly recognize the nonverbal communication of their music teacher.

Similarly, a high proportion of students – 88 % – report **that they can appreciate another's musical and didactic skills very easily**, with 47 % strongly agreeing. There is a clear shift from “strongly agree” to “rather agree” when comparing lower-year PST students and upper-year PST students. 63 % of respondents agree with the statement, **“Even in the case of musical activities that are not close to me, I almost always manage to see things from a teacher's perspective.”** This is true for a significantly higher proportion of MET students, 79 % of whom agree with this statement (22 % strongly, 57 % rather agree). In contrast, this is less the case for PST students at 57 % (6 % strongly agree, 51 % rather agree). When comparing the responses of all MET students in lower years compared to those in the upper years, it is evident that the level of positive self-assessment of their ability to see things through the perspective of a teacher increases later (1st to 3rd years: 22 % agree strongly, 53 % agree rather, 90 % of MET students in the upper years strongly agree (20 % agree strongly, 70 % agree rather).

B. Self-management

When capturing aspects of **self-management**, which include self-control or emotional stability, here respondents are split down the middle. One part judges **their ability to remain calm in musical situations in the context of music teaching** as better than the other, the other just the opposite. When comparing the students of lower year study with those of students in upper years, a higher level of resilience is evident in the students who are in their senior year (1st to 3rd years: 46 % versus 4th to 5th years: 60 %). There is a significant increase in resilience to stress in continuing master students compared to their younger counterparts (1st to 3rd years of MET study: 47 % versus 4th to 5th years of MET study: 70 %).

Students are very likely to agree that **they often succumb to their emotions when listening to music**. 89 % of all respondents agree with this fact. Only 11 % overall disagree with the statement, with only 1 % of respondents strongly rejecting this. In this context, it is interesting to compare the self-assessment of PST and MET students. MET students perceive the frequent influence of music on their emotions: 58 % of students in 1st to 3rd years strongly agree that this happens frequently. 33 % tend to agree with this statement. In the upper years of MET study, 50 % of students in 4th to 5th years strongly agree, and 40 % rather agree. With MET students, as can be seen from the above numbers, there is a predominance of clear agreement on this item, and there is a shift from full to the only partial agreement in the case of PST students (students of lower years strongly agree in 44 %, rather agree in 43 %, 4th to 5th years students strongly in 26 %, 4th to 5th years students rather agree in 63 %). **“Only occasionally can I empathize with the music I am listening to”** – 32 % of all respondents do not agree at all with this statement, and 44 % rather disagree. For MET students, even 87 % of these students disagree with this statement, including 83 % of the students of the lower years and even 100 % of the students of the upper years of MET study.

C. Assertiveness

In general, assertiveness includes aspects of decisiveness, extraversion or willingness to conflict. These aspects were included in the questionnaire and applied to the music education area. A large majority, 76 % of respondents, admit to doubting whether their musical skills are sufficient. Judging by the statements of MET students, even 81 % of the respondents have doubts. In fact, 61 % of the respondents strongly agree with the statement **“I often think about whether my musical skills are sufficient,”** while 20 % of the respondents rather agree. However, a comparison of students’ responses in 1st to 3rd years and 4th to 5th, both overall and in the context of MET study and PST study, shows that the percentage of doubters decreases in the higher years of study (Chart 3).

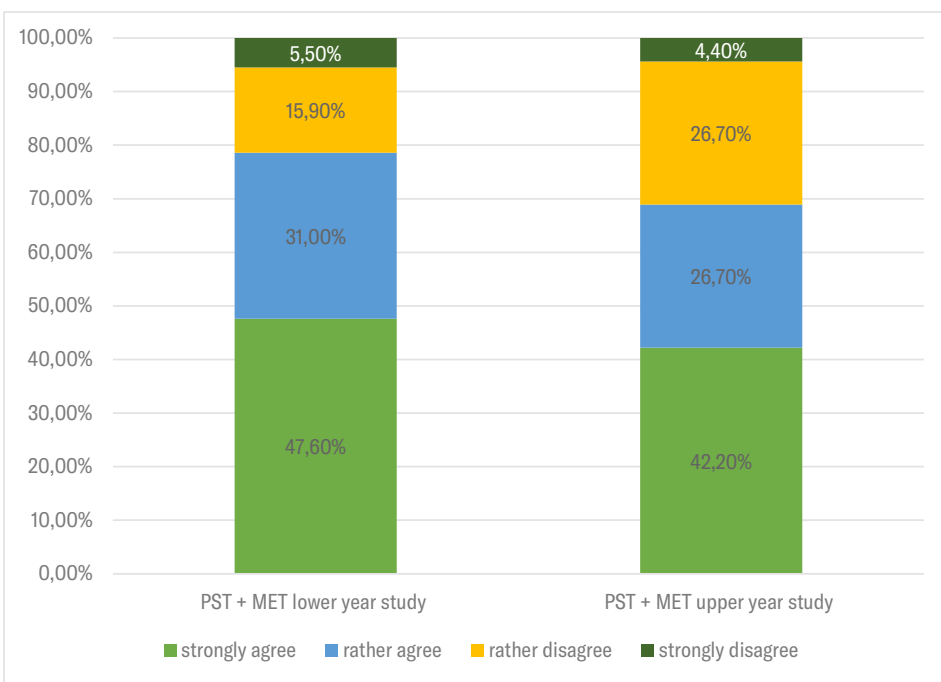


Chart 3. Assessment of the statement “I often wonder how sufficient my musical skills are.”

52 % of all respondents agree that **“I like to be involved in the storyline during the joint music learning activities”**, with 14 % strongly agreeing. A comparison of the self-assessment in this area of the MET students and the PST students shows a higher proportion of 61 % of the MET students being active compared to 49 % of the PST students. The proportion of active involvement in music education activities increases in upper years: 48 % of lower-level PST students and 59 % of MET students like to be involved in joint activities. In the case of upper-level PST students, 54 % of these students and 70 % of MET

students like to be involved. Chart 4 summarizes the respondents' self-assessment in the above question in aggregate in the lower and upper years of study.

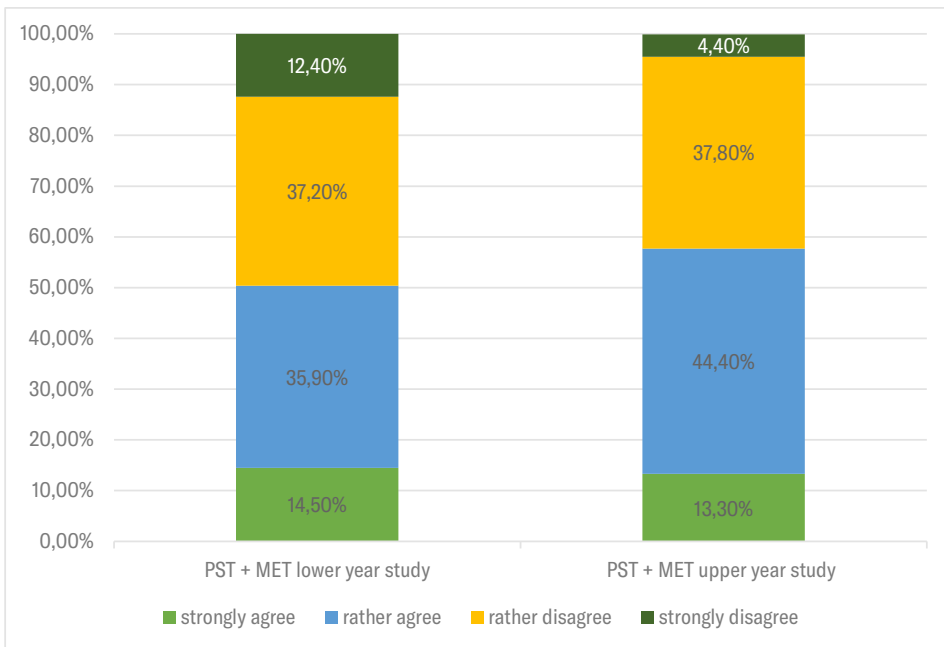


Chart 4. Assessment of the statement “I like to be involved in the storyline during the music learning activities offered together.”

“Sometimes it is difficult for me to assert my point of view to other people in a group music assignment” – 44 % of respondents agree with this statement (14 % strongly agree, 38 % of all respondents rather agree). Slightly higher levels of assertion are evident in the case of MET students, where 24 % of respondents strongly agree and 37 % rather agree. There is no significant difference in this item’s response rate between PST students and MET students. Only 29 % of respondents confirm active dialogue and discussion with their music teacher, while only 5 % of respondents strongly agree with the statement, **“I have an active dialogue or discussion with my teacher in my music degree courses”**.

D. Reflexivity

The art of self-presentation, direct attention and self-reflection are among the aspects of reflexivity. 68 % of the respondents agree with the statement, **“In the course of music teaching, I always know the best way to behave”**. In contrast, 33 % disagree with this statement, with 3 % of respondents not agreeing at all. When comparing the responses of PST and MET students, there is a noticeable difference between students: 74 % of

MET students agree with the statement compared to 65 % of PST students overall. **Participating in music activities prepared by peers** is not perceived as boring by a large majority of respondents: a full 90 % of students disagree with the statement, **“I find it boring to participate in music teaching activities prepared by peers.”** According to the answers received, PST students in 1st to 3rd years 88 % strongly and rather disagree, in 4th to 5th years strongly and rather disagree 92 % MET students: in the bachelor’s degree, 89 % disagree with the statement, in continuing master studies 100 %.⁸ In contrast, the statement **“Honestly, I sometimes pretend to listen to the music teacher carefully”** is affirmed positively by 40 % of all respondents. 11 % of respondents strongly agree with the statement, 29 % rather agree. The results show that the respondents are highly involved in the musical activities of their colleagues. However, when it comes to the active approach in teaching that the teacher induces, their approach is not very proactive.

The questionnaire also asked respondents to comment on which area of study is most beneficial to them regarding their personal growth and the desired development of social competencies. The study subjects were divided into four areas according to the characteristics of the individual study programs and the overview of the curricula offered by the Department of music education of Charles University: music theory, music activity, music didactic and pedagogical-psychological. In the overall summary of the answers received, the area of music didactic subjects is the most represented (45 %), followed by the area of music activity subjects (42 %). For the MET students, the designation of the area of music activity subjects, which includes voice and instrument preparation, intonation and aural analysis, and basics of tact, was significantly predominant. On the other hand, the PST students clearly preferred the area of music didactics with the subjects of music education didactics, field practice, or music for children (51 %). Only 4 % of all respondents identified the area of music theory as the most useful for the development mentioned above of personality and specific competencies (9 % of MET students, only 2 % of PST students). The two most frequently mentioned areas, depending on the year of the students, alternated between the music activity and music didactic areas. In general, a higher percentage of mentions of music didactic subjects is evident in upper years (49 % of PST students in the 1st to 3rd years versus 57 % of PST students in the higher year (4th to 5th), 22 % of bachelor students versus 40 % of continuing master students). Conversely, students’ assessment of the importance of the music and activity subject area in relation to the development of social competencies remains at a similar level as they progress through the years (PST students: 37 %) or decreases (58 % in 1st to 3rd years by PST students versus 50 % in the continuing master studies).

Evaluation of self-study competencies items

The self-study competencies include four areas researched. **The first researched area** focuses on students’ self-assessment of systematic knowledge in their study programs. Also related to this competence is the students’ self-assessment of their ability to set goals and rules in their self-study and their ability to recognize their learning style and the way

⁸ The fact of absolute response is discussed later in the text in the discussion section.

they learn. Up to 68 % of respondents agree (48 % rather agree and 20 % strongly agree) that they are **clearly setting goals and rules in their self-study**. However, there is a clear difference when comparing MET and PST students. As many as 75 % of PST students indicate on a scale of “rather agree” and “strongly agree” that they set goals and rules for themselves clearly (compared to 47 % MET students). The level of self-assessment of how students set goals and rules in their self-study is higher for students in the upper years: up to 83 % of PST students attending the 4th and 5th years of the continuing master’s program agree. There is a significant difference when comparing bachelor and continuing master students: 63 % of bachelor students said they “strongly disagree” or “rather disagree” that they set goals and rules in their self-study.

Students’ responses to the question of whether they **have systematic knowledge in their music field** indicate uncertainty in this area: up to 46 % of respondents in total said that they considered this knowledge to be completely inadequate. On the other hand, 54 % of students feel confident in their acquired knowledge. However, with this question, it is predominantly MET students with up to 70 % rating their knowledge in the field as systematic. 51 % of respondents rather agree and 30 % strongly agree with the statement that they know their **learning style and way of learning**. High levels of student self-assessment are found at all levels of research: 79 % MET students versus 80 % PST students; 1st to 3rd years: 79 % PST students versus 86 % of these students in 4th and 5th years; 78 % of bachelor students versus 80 % of the assessment of their own learning style and way of learning amongst continuing master students.

The second area of self-study competencies maps the students’ own self-assessment within their ability to follow current trends in the field of study and to search for additional, recommended literature in their self-study. This partial area also includes students’ assessment of the extent to which required literature is appropriated to facilitate students’ self-study. Only 7 % of students in total strongly agree with the statement that they **actively seek out current trends in their field of study**. There are differences when comparing 1st PST students with MET students: up to 78 % of PST students state that they do not search for current trends in their field of study, compared to 45 % MET students. When we examine the impact of length of study on following current trends, up to 80 % of PST students of lower years report that they do not follow trends in their field. On the other hand, for MET students, it is 70 % of the continuing master’s students interested in current trends in their field (compared to 49 % of bachelor students). Overall, up to 85 % of respondents report a disagreeing opinion when considering **the search for additional, recommended literature** within their degree programs. Chart 5 records the results of the self-assessment of the search for further recommended literature for students in the lower years (1st to 3rd years PST studies and bachelor study) compared to students in the upper years (4th and 5th year of PST studies and continuing master studies).

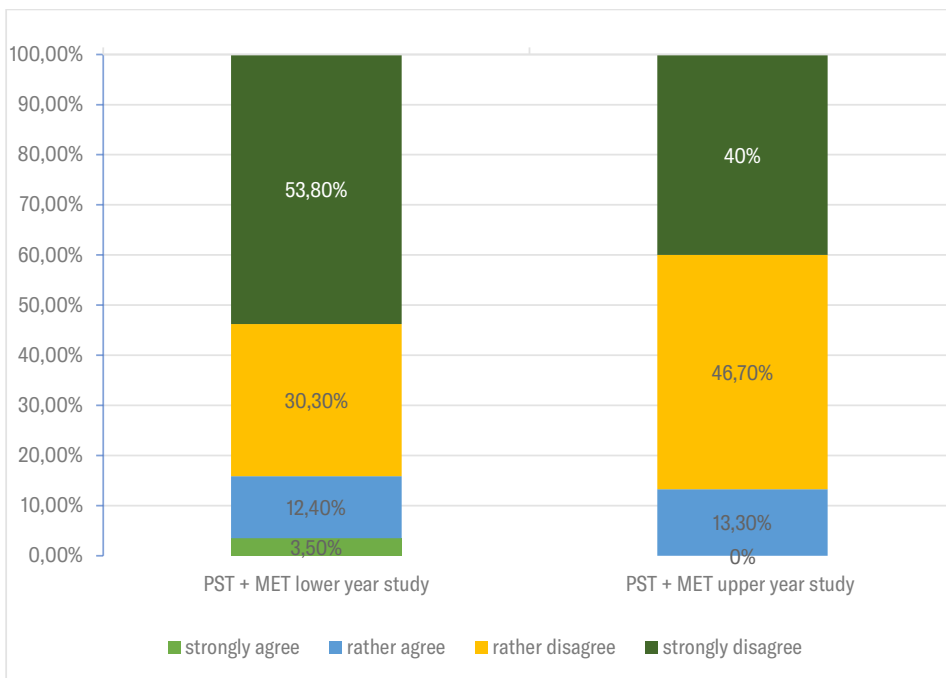


Chart 5. Only 16 % of students in lower years and 13 % of students in upper years actively seek out additional recommended literature within of the fulfillment of their study programs.

Continuing master students are less active in literature searches (70 % of these students do not actively search for recommended literature). Disagreement standpoints were also noted amongst lower years of PST students. A significantly high percentage (93 %) of these students (1st to 3rd years) and 92 % in the upper years (4th to 5th years) do not seek further recommended literature.

Regarding whether the annotations of the courses in the music field of study set aside compulsory literature that would facilitate students’ self-study, 60 % of respondents answered “rather agree” and 26 % “strongly agree.” Also, no major differences were found between MET students (81 %) and PST students (79 %). The amount of compulsory literature allocated is approximately the same for students of bachelor study (89 %) and continuing master studies (70 %).

The third area of self-study competencies is the self-assessment of students’ intrinsic motivation for self-study and the role of the university teacher in this motivation. Students assess to what extent self-study is emphasized in their study programs. In the self-assessment of **intrinsic motivation for self-study**, students are almost divided in half. 45 % of students in total present a disagreeing opinion, while 55 % of students, by contrast, present an agreeing opinion. No major differences were found even when comparing MET students (49 %) and PST students (57 %). A more significant difference can be noted when comparing bachelor students (46 % of students do not feel intrinsically motivated to self-study) versus continuing master students (up to 70 % of these students do not feel

intrinsically motivated to self-study). 80 % of respondents in total believe that **self-study is emphasized** in their degree programs. However, according to the findings, it is not the **university teachers who motivate students to self-study**, as reported by up to 61 % of students in total. When comparing the results between PST and MET students, a more significant disproportion becomes obvious: 68 % of PST students compared to 43 % MET students. And this clear opinion of students does not change across years: the higher the year students attend, the higher their disapproval when considering this item: 67 % of PST students (1st to 3rd years) compared with 74 % of these students in higher years (4th to 5th years); 51 % of bachelor's students compared with 60 % of continuing master students.

Within the last, **fourth area of self-study competencies**, a space for self-reflection was defined (Jiříčková & Selčanová, 2022, p. 92). In connection to the pedagogical preparation within the internship placements that students undertake in their degree programs, a strong emphasis is placed on **a pedagogical portfolio**. Therefore, the last area of self-study competencies looks at what emphasis is placed on the development of a pedagogical portfolio in the context of self-study. 59 % of respondents (of whom 51 % rather agree and 8 % strongly agree) are positive about the sufficiency of a **space for self-reflection**. This space for self-reflection is, according to the students' self-assessment, mainly increased for the continuing master students, for example, 70 % of these students responded "strongly agree" or "rather agree" with the statement. In total, up to 75 % of respondents report that they do not keep a pedagogical portfolio as part of their self-study. In a closer comparison, the following values were measured: 79 % MET students do not keep a pedagogical portfolio compared to 74 % of PST students; 75 % of PST students in the lower years compared to 69 % of these students in the upper years. These values are slightly lower for students in the continuing master study, 60 % compared to 77 % of bachelor students.

As part of the self-assessment of MET and PST students' self-study competencies, one item of the questionnaire was also formulated to assess the usability of the content of lectures or exercises in the exams and credits that students take as part of their studies. 35 % of all students use the content of lectures and seminars in a range from 80–100 %. In contrast, only 19 % of the students use the content given for study performance from 0–30 %.

Interpretation of research results

Based on the research findings, it is possible to assess the level of specific social competencies as relatively high. In general, the social competencies of respondents are assessed higher with a long time of study at the faculty, respectively with knowledge of the environment and surroundings, that is where the student is confident, where he/she knows what to expect, how to behave, etc. According to the findings, the length of the study increases the level of social orientation and resistance to stress. It decreases the students' doubts about their abilities in the music-educational ambiance. While the findings suggest an increasing willingness of students to engage in musical activities with colleagues, on the other hand, active dialogue with the pedagogue or perception of his/her verbal communication cannot be assessed as high. In this regard, ways to improve the day-to-day communication between pedagogues and students in undergraduate teaching, as well as the preparation of the university pedagogue in the area of pedagogical performance concerning the content and form of the subject taught, can be sought and suggested in the next phase.

An interesting area of research represents capturing the subjective assessment of the effect of music in general and music in music-educational situations on emotions and feelings and the ability to empathize with the music listened to. Respondents overwhelmingly confirm that they often succumb to emotions when listening to music. In contrast, regular immersion in music is more common among MET students. This may be related to the fact that, while PST students are introduced to music listening samples as part of the acquisition of a general musical overview, in the upper years the didacticization aspect of the study materials, for example, work with listening samples intended for children in the primary school, is predominant in this study program. These are naturally easier in content and structure. In contrast, MET students in the upper years of study focus on suitable and understandable music for older children and young people, for example, longer musical periods and contents that can convey a more profound impact on the listeners' emotions. Awareness of the fact that music has an emotional effect on respondents, that it can affect them, or that respondents can empathize with a listening sample encourages a search for connections to how much and in what way teachers can talk to children about music, and also to their own awareness of how a selected listening sample can affect children in different circumstances.

Questions of self-confidence, self-control, and self-reflection were particularly reflected in the answers, which pointed to the fact that when comparing PST and MET students, the first group shows a lower level of these competencies. Here a connection can be found with the generally lower level of musical experience, musical abilities, and skills. Overall, however, the research confirmed a qualitative increase in social competencies during the course of the study.

It is interesting that MET students in the upper years perceive musical activity subjects as more beneficial for developing their social competencies. The question is to what extent the respondents correctly understood the item, which was not aimed at a comprehensive assessment of the subject's contribution towards the professional competencies of music teachers in general, but specifically towards social competencies. As expected, in the summary of all respondents' results, the most frequently mentioned area was musically didactic.

The responses to the items relating to the first area of self-study competencies (for example, self-assessment of the ability to set goals and rules of self-study clearly) show that students in the upper years assess these sub-areas of self-study competencies as more developed.

In contrast, it was not confirmed that MET students assessed their competencies in this sub-area at a higher rate. A possible reason for this result can be seen in the fact that PST students have to cover the content of primary school education in their study programs.⁹ These students thus take many courses with less time allocation than MET students and are thus forced to be more consistent in setting goals and rules in their self-study. Also, when self-assessing whether students know their learning style and way of learning, a high level of self-assessment emerges at all levels of research (so there is no difference between MET students or students of upper years). It follows that the development of the ability to identify one's learning style and way of learning is not influenced by the education content itself. Learning style is the way in which students acquire knowledge. It can be assumed

⁹ PST students implement subjects that cover other areas besides music education, such as Art Culture and Education, Czech Language, Literature for Children, History of Education, Special Health Exercise, Gymnastics or Teaching Track and Field Skills.

that the already acquired skills, abilities, attitudes, and internal (hereditary) or external (for example, environmental) factors play a role in their self-assessment.

The second area of self-study competencies focused on the assessment of the monitoring of current trends and recommended or compulsory literature within self-study. Here, it is confirmed that MET students have a higher level of self-assessment of these sub-areas. It is also true that upper-year students judge their competencies in these areas of self-study as more developed.

The third area of self-study competencies researches students' intrinsic motivation and the influence of the role of the university pedagogue on this motivation. It also looks at students' assessment of the emphasis placed on their self-study. Here, there is no significant difference in self-assessment of this partial area between PST students in lower and upper years. Thus, the level of emphasis placed on self-study by students is not influenced by the year level they attend. There is a more significant difference within the comparison of MET students, with up to 90 % of continuing master study students perceiving that there is a considerable emphasis on their self-study. It can be assumed that this is due to the content of their degree programs. There are fewer subjects taught and more teaching internships in the continuing master studies that students have to complete. This is also why they have to devote a significant part of their studies to self-study when they prepare for the outcomes of the internship.

The last area of self-study competencies maps the students' self-assessment of their ability to self-reflect and the emphasis placed on creating a pedagogical portfolio. The degree of assessment of the sufficiency of self-reflection increases mainly for MET students, namely the upper-year students, for example, the continuing master students. Similarly, self-assessment of the emphasis placed on developing a pedagogical portfolio increases slightly for upper-year students.

The above results of the self-assessment of specific social and self-study competencies can be further interpreted in a reciprocal context. In the social competence mapping, up to 76 % of all respondents admit to doubts about whether their musical skills are sufficient. At the same time, it was found that only 7 % of all students strongly agree with the statement that they actively follow current trends in their fields, and up to 85 % of all respondents do not actively look for further recommended literature for their self-study. Thus, if we examine whether self-study competencies are related to social competencies, we can say that there is a direct correlation: the more students are interested in current trends in their field of study, actively seek for additional recommended or compulsory literature and reflect on their field of study, the more confident they are in judging the sufficiency of their musical skills.

Another correlation can be found in the questions **"I like to be involved in the storyline during the joint music learning activities offered"** and **"I am intrinsically motivated to self-study."** 52 % of all respondents like to be involved in joint activities during lessons. 68 % of students report being intrinsically motivated to self-study. The more students are intrinsically motivated to self-study, the more they engage in collaborative activities during their lessons.

Only 16 % of students reported that they strongly disagree with pretending to listen attentively to their music teacher. Thus, whether university teachers motivate their students to self-study is unrelated to how attentively students listen to their teacher's explanations (a total of 61 % of students reported that they are not intrinsically motivated by their teachers to self-study).

Discussion

The discussion is based on the obtained research results in relation to the stated aim, which is to determine the degree of self-assessment of social competencies and competencies for self-study by MET students and PTS students and their mutual relationship. The authors formulated a total of 25 items of the questionnaire, which were connected to the current development of the ISK-K test. As already mentioned, while the ISK-K tracks general social competencies, the self-formulated questions are aimed at capturing the specifics of social and self-study competencies in the context of music education. The questionnaire was completed by a large number of respondents (a total of 190 students of the Department of Music Education, Faculty of Education, Charles University). Therefore, it is possible to attribute some relevance to the resulting findings. In order to increase the reliability of the investigation, the evaluation of the questionnaire was carried out on several levels – individual processing of the results by both authors, multiple mutual checking of the elaborated findings, joint interpretation of the sub-areas of the selected specific competencies and their connections, and subsequent interpretation of the overall results.

When looking at the proportion of students involved by years of their study, it can be noted that the level of student involvement was lower in the upper years in both the PST study and the MET study. In the PST study, a total of 143 students participated, with 108 students in the lower years of study (1st – 3rd years of the PST study – undivided master study) compared to 35 students in upper years of study (4th – 5th years of this study). In the MET study, a total of 47 students participated, with 37 students in lower years of study (1st – 3rd years of the MET study – Bachelor study) versus 10 students in upper years of study (1st – 2nd years of the MET study – Continuing master study). The reason for the lower participation of upper-year students could be due to the period in which the research was conducted: the summer semester of the academic year. During this period, upper-year students focus on meeting all requirements for graduation. This fact also influences the low number of upper-year MET students (in Continuing master study) in general. This fact may therefore have influenced the result of the overall evaluation.

Regarding the simultaneous development of items related to specific social competencies and general competencies of the ISK-K, the authors found it useful to set a relatively low number of items so that the overall survey would not be too time-consuming for the respondents. It can be assumed that this is part of the reason for the relatively high number of respondents involved. At the same time, however, the number of questions formulated by the authors was significantly limited. The area of social competencies of MET a PST student was covered by a total of 14 questionnaire items (13 plus an item examining subjects contributing to the development of social competencies), the area of competencies for self-study by a total of 13 questionnaire items (12 plus an item dealing with the usefulness of the content of the subjects in preparation for the control of the performance of the subjects in the form of credits or examinations).

As far as social competencies are concerned, rather than writing a comprehensive coverage of the issue in question, we can briefly outline this area of music teachers' professional competencies. The items focusing on social competencies were formulated in a music education context. Therefore, it is possible to think of them as specific social competencies of music teachers. Despite the fact that the questionnaire was conceived anonymously, it is questionable to what extent the findings are influenced by the propensity for desirable

responses. Even in this case, however, the authors perceive, with regard to the topic of social competencies, the implementation of the questionnaire as beneficial since the very effort to formulate desirable statements represents a kind of social competency.

For further research in the field of social competencies, it seems necessary to carefully formulate a more significant number of items so that the issue can be enriched by a larger amount of data that will be further interpreted. Given the specificity of the field of music education teaching, it would be advisable to adjust the items so that the salience of competencies that are unique or clearly characteristic of the field come to the fore. However, the question is how to determine which of the social competencies should be considered the most salient.

Regarding the self-assessment of self-study competencies, it is important to realize that this is a complex issue that is not based on the evaluation of a single stimulus. It is always an analysis of the assessor's own abilities, skills, and knowledge in different contexts that change based on the assessor's experience. Assessing self-study competencies is influenced by the perceptual and cognitive abilities of the respondent, as well as the assessor's motivation to self-assess, which significantly influences the degree of self-assessment. Motivation is crucial during the self-study process. If motivation is sufficient, students' behavior is regulated in a positive direction toward achieving self-study competencies.

It is natural that students in lower years (whether PST students or MET students) develop their knowledge first and then apply it to their practical activities. It is, therefore, necessary to pursue study programs and, on this basis, to create sufficient space for the development of sub-areas of self-study competencies. One way of developing self-study competencies is to include subjects in the study programs that would enhance this development.

It can be assumed that the sub-areas of self-study competencies vary according to the subjects that students attend in their study programs. In more activity-based subjects (for example, didactics of music education, sight singing and ear training) the need for self-study of students will be lower than in subjects that are based more on a musical-theory basis (for example, musical forms or musical forms in school practice, harmony and rudiments of counterpoint, comprehensive analysis of compositions, pedagogy of music, musical aesthetics, methodology of research, rudiments of musical psychology).

Another fundamental partial competence for self-study is the field of self-reflection. This is most reflected in the subjects' 'Continuous Internship Practice with Reflection' and 'Observational Internship with Reflection' that PST students at the Department of Music Education, Faculty of Education, Charles University have to study.

The mentioned Department also increases the time for students' self-reflection during their practice. This trend will be the subject of further research. Also, the need of students to manage their pedagogical portfolio is increasing. It helps them to start their professional life successfully. Based on students' determined level of self-assessment in these partial aspects (self-reflection and pedagogical portfolio), further research in this area is needed.

It remains for the discussion which sub-competencies for self-study are essential for music education teacher students. Further research in self-study competencies can specify individual items of self-assessment of self-study competencies among teacher education students with a focus on music education. Furthermore, the question of choosing a methodology for further research should be discussed, for example, an interview or observation as part of students' self-reflection, the use of motivational maps, or a structured interview for diagnostics the level of internal motivation for self-study among the students.

Conclusion

Based on a self-assessment questionnaire survey of 190 respondents from among the Faculty of Education, Charles University students, it can be stated that students in upper years subjectively assess their social and self-study competencies as more developed than students of lower years. Furthermore, PTS students have lower self-confidence in self-assertion and presentation in music education situations. In their opinion, the MET students have more developed self-study competencies than the PST students. The results support the hypothesis that a higher level of social competencies positively influences self-study competencies. In a comprehensive view of all the sub-domains of self-study competencies, it can be concluded that the degree of assessment of self-study competencies increases for both MET students and students attending upper years. The research aimed to record the self-assessment of social and self-study competencies in MET and PST students. The results suggest that social competencies and self-study competencies are related. Based on the results obtained, it is also possible to express the observation that students consider the area of music didactics and music activities as the most beneficial subject area for developing their social competencies.

By adding the issue of self-study competencies to the items focusing on social competencies in the questionnaire, the research responded to current stimuli to improve the quality of the undergraduate preparation of future teachers in the covid and postcovid era. The period mentioned above of restrictions on social bonds has shown, among other things, the importance of social interactions for the quality of life in general, as well as the importance of self-study competencies. The question of educational productivity is closely linked to the issue of self-study competencies. What a student learns must be extended in further self-study. Self-study competencies thus become a central concept for characterizing the target settings of education, first in further vocational education and later in higher education. The research method will be further evaluated and corrected. A standardized instrument will be sought in the area of self-study competencies. The constructed questionnaire will be further compared with the currently developed ISK-K results.

The final findings determined based on the subjective assessment of social competencies of MET students, and PST students provide suggestions for further research and actual teaching practice at the Department of Music Education, Charles University. The aim is to improve the quality of undergraduate teacher training with regard to the findings of the questionnaire survey, to include a greater amount of such content in the teaching, which through its implementation will enable the development of social competencies and self-study competencies and thus positively help in the preparation of future music education teachers. The challenge is to look for ways to actively help students to fulfill an optimal level of competencies effectively.

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„NOTEN ZEIGEN EINEM, WIE MAN DAS SPIELEN KANN...“

WELCHE BEDEUTUNG HAT MUSIKALISCHE NOTATION FÜR GRUNDSCHULKINDER?

Paul Söllinger

Abstract

While the German elementary school curriculum expects teachers to focus on practical elements of music like singing, dancing or playing an instrument, the study and knowledge of musical notation does not get much attention. But still, notes are generally important for preserving a musical idea and the knowledge about notes will be important for receiving a good grade in music lessons in secondary school. So on what basics could a future implementation of the teaching of musical notation could be built on? This study examines the pertinence German elementary school students attribute to musical notes. For that purpose, 14 children were interviewed and asked about what they know about notes, where they encounter notes, how they perceive notes and how important notes are for them. As a result of the study, seven theses are postulated of which one is that the interviewed children do want to learn how to read notes, indeed.

Keywords

Musical notation – primary music education

Einleitung

Kinder können und wollen sich eine Welt ohne Musik nicht vorstellen. Diesen Eindruck gewinnt man, wenn man einen Ausschnitt aus einem Interview liest, in dem Kinder mit dem provokanten Szenario konfrontiert werden, dass Musik verboten würde (vgl. Küntzel 2010, 10). Wie wichtig vielen Kindern Musik ist, wird auch deutlich, wenn man sich das Abschluss-Statement eines für diese Arbeit interviewten Jungen durchliest, der sich völlig unerwartet und ohne explizite Aufforderung über Musik äußert:

(...) und Musik mag ich. Musik ist eins von meinen Lieblingen (...). Das macht einfach so viel Spaß, da kann man so singen und jemandem was vorsingen, was der mag, was jemanden so aufmuntert. Das ist einfach so schön, jemand mag das so. Wenn jemand jetzt so Streit hatte zum Beispiel oder jetzt sich getrennt hat oder so, dass man sich wieder mit ner schönen Musik beruhigt, wie so ne romantische Musik oder so gibt es ja auch noch. Da singt die nicht so viel sondern spielen meistens mit Klavier, Gitarren und so ganz viel (Luca, 2. Klasse).

Während also davon ausgegangen werden kann, dass Musik für die meisten Kinder eine große Bedeutung hat, gibt es laut Barth und Bubinger immer wieder Kinder, die trotz ihres Interesses an Musik im Musikunterricht „eine schlechte Zensur“ erhalten, weil sie sich „Noten, Intervalle und den Aufbau von Tonleitern einfach nicht merken [...] können (und wollen)“ (Barth, Bubinger 2020, S. 31). In ihrem Artikel, in dem sie nach einer „ethischen Rechtfertigung eines auf ‚sicherer Notenkenntnis‘ gründenden Musikunterrichts“ fragen, beziehen sie sich vor allem auf die Sekundarstufe.

Die vorliegende Arbeit setzt sich mit der Frage auseinander, welche Bedeutung musikalische Notation für Schüler*innen hat und nimmt dabei vor allem das Grundschulalter in den Blick.

In der Debatte darüber, welche Bedeutung der Notation von Musik für den Musikunterricht der Grundschule zusteht, sollte die Meinung derer, um die es eigentlich geht, die Schüler*innen selbst, besonders berücksichtigt werden. Dafür führe ich eine empirische Forschung durch, die den Schüler*innen die Möglichkeit geben soll, ihre Perspektive auf das Thema zu äußern. Die Aufgabe des Interviewers ist daher in erster Linie zuzuhören. Kern der Arbeit stellt die qualitative Befragung von Grundschüler*innen in Form von mündlichen Befragungen und deren Auswertung dar. Dafür wurden 14 Kinder verteilt auf alle vier Klassenstufen der Grundschule befragt. In Anlehnung an die Methode der Grounded Theory nach Strauss und Corbin (1996), werden, basierend auf den gewonnenen Daten, Thesen aufgestellt, die die Grundlage für weitere Forschung bieten können. Ziel ist es, die Perspektive der Kinder wahrzunehmen und so aufzubereiten, dass sie in der Forschung, aber auch in der Praxis, Gehör findet.

Die übergeordnete Forschungsfrage, die das Thema dieser Arbeit bestimmt, gliedert sich in folgende Leitfragen, die das Thema genauer eingrenzen sollen. (1) Wie kommen Grundschüler*innen mit musikalischer Notation in Kontakt? (2) Wie nehmen Grundschüler*innen Noten wahr? (3) Welches Wissen haben Grundschüler*innen über musikalische Notation? (4) Welche Bedeutung hat musikalische Notation für Grundschüler*innen? Während die letzte Frage von Beginn des Forschungsprozesses feststand und die verschiedenen Schritte der Forschung leitete, ergaben sich die weiteren Fragen durch die Beschäftigung mit dem empirischen Datenmaterial und der Auseinandersetzung mit der Fachliteratur.

Forschungsstand

In den Sammelbänden der vergangenen 20 Jahrestagungen des Arbeitskreis Musikpädagogische Forschung (AMPF) konnte ich keine Beiträge ermitteln, die explizit der Frage nachgehen, welche Bedeutung musikalische Notation für Grundschüler*innen hat. Frigga Schnelle behauptet in einem Beitrag der Zeitschrift „Musik in der Grundschule“, dass davon ausgegangen werden könne, dass fast alle Grundschüler*innen Noten als musikalische Zeichen identifizieren können, aber ihren Sinn noch nicht verstünden. Als Hilfe zur Erarbeitung basaler Kenntnisse der Notenlehre präsentiert Schnelle im Anschluss einen Entwurf für ein „Notenbüchlein“, das ihr zufolge bereits Erstklässler nutzen können (vgl. Schnelle 2018, 28 ff.). Dies ist ein Beispiel aus vielen dafür, wie in der Literatur, die sich direkt an Grundschullehrkräfte richtet (vgl. z. B. auch Handschick 2015, 191–192), mit dem Thema Notation umgegangen wird. Insbesondere Frigga Schnelle stellt dabei nicht in Frage, dass Notenlehre im Musikunterricht der Grundschule thematisiert wird (vgl. Schnelle 2018, 24).

Maïke Hauschildt untersucht 2014 in ihrer Dissertation zum Thema „Der Erwerb musikalischer Notenschrift und anderer Symbolsysteme bei Kindern im Kindergarten- und Grundschulalter“ die Zusammenhänge „zwischen der symbolischen Entwicklung im musikalischen Kontext auf der einen Seite und symbolischer Entwicklung in den Bereichen Buchstaben und Zahlen auf der anderen Seite“ (Hauschildt 2014, I). Aus den Ergebnissen ihrer empirischen Untersuchung geht hervor, dass die deutliche Mehrheit der befragten Erstklässler*innen eine Note als solche benennen kann und den Noten insgesamt eine mit Musik in Verbindung stehende Funktion zuweist (vgl. ebd., 89–90). Die Studie befragt allerdings nur Erstklässler*innen. Es erscheint daher sinnvoll, in einem neuen Ansatz auch Kinder anderer Schulstufen zu befragen.

Definition Notation

Musik kann auf verschiedene Weise aufgezeichnet werden. Neben der Möglichkeit der Notation, besteht auch die Möglichkeit einer Audioaufnahme. Wenn in dieser Arbeit von „musikalischer Notation“ die Rede ist, ist explizit die Notenschrift gemeint, die im abendländischen Kulturbereich standardmäßig zur schriftlichen Aufzeichnung von Musik genutzt wird:

[Die Notenschrift] umfasst das Liniensystem mit den unterschiedlichen Notenwerten, Zeichen und Symbolen (z.B. Schlüssel, Versetzungszeichen, Taktstriche, Artikulationshinweise), Zahlen (z.B. Taktangaben, unregelmäßige Unterteilungen, Fingersätze) und Worten bzw. deren Abkürzungen (z.B. Tempo- und Dynamikhinweise, spielpraktische Erklärungen) (Ziegenrucker 2012, 23).

„Konventionelle Notation“, „klassische Notation“ und „musikalische Notation“ werden in dieser Arbeit synonym verwendet und sollen in ihrer jeweiligen Nutzung einen Aspekt besonders hervorheben.

Einer Verwechslung mit Schulnoten wird während der Gespräche mit den Kindern dadurch vorgebeugt, dass jedes Interview mit einem kurzen Gespräch über musikalische Themen beginnt und als Einstieg ein Notenbeispiel vorgelegt wird, sodass allen Beteiligten klar ist, um welchen Kontext es sich handelt.

Verankerung in den Lehrplänen

Um die Ergebnisse der Befragung einordnen und bewerten zu können, soll kurz skizziert werden, welche Rolle klassische Notation in den rechtlichen Vorgaben, sowie in der musikdidaktischen Literatur einnimmt. Die befragten Grundschüler*innen besuchen die Schule in Nordrhein-Westfalen (NRW) sowie Rheinland-Pfalz (RLP), weshalb exemplarisch die curricularen Vorgaben dieser beiden Bundesländer herangezogen werden. Es sollte generell bedacht werden, dass die im Folgenden dargestellten Ausführungen überwiegend präskriptiver Art sind und somit von einer Beschreibung der tatsächlichen Situation in den Schulen unterschieden werden muss.

Der Vergleich der zwei Lehrpläne zeigt, dass im Teilrahmenplan Rheinland-Pfalz (TRP) präzisere Vorgaben zum Thema Notation vorzufinden sind, was vermutlich auch daran liegt,

dass der Lehrplan in NRW kürzer und offener gehalten ist als der rheinland-pfälzische TRP. Im Lehrplan für die Primarstufe in NRW wird dem Thema „traditionelle Notation“ eher wenig Bedeutung eingeräumt. Notation fungiert hier als Hilfsmittel und soll unterstützend eingesetzt werden. Ihr Einsatz wird meistens in Kombination mit „grafischer Notation“ erwähnt und insbesondere in der Beschreibung der drei Bereiche „Musik machen und gestalten“, „Musik hören und verstehen“ und „Musik umsetzen und darstellen“ zunächst stark fakultativ beschrieben („Einfache Notation *kann* das praktische Musizieren unterstützen“ [Hervorhebungen durch den Verf.] (MSB 2021., 104)).

Aus dem TRP geht hervor, dass Musikunterricht im Sinne der „ganzheitlichen Musikerziehung“ umgesetzt werden solle (vgl. MBWJK 2009, 6). Wie auch im Nachbarland NRW steht das „ästhetische Erlebnis“ und die schüler*innenzentrierte musikalische Praxis im Mittelpunkt (vgl. ebd., 6). Allerdings findet sich das konkrete Thema „Notation“ im TRP öfter wieder. Zu den neun Bereichen, in die die Kompetenzen aufgeteilt sind, gehört u. a. der Bereich „Notation“. Folgende Kompetenzerwartungen werden formuliert:

- Die Kinder können bereits verinnerlichte Musik in Notationen wiedererkennen.
- Sie sind in der Lage eigenständig kleinere Bausteine zu notieren.
- Sie nutzen Notation beim Mitspielen und Mitsingen als Gedächtnisstütze.
- Sie verfügen über ein Repertoire grundlegender Notationszeichen und Notationsformen (ebd., 9).

Im TRP finden sich also recht genaue Vorgaben dazu, welchen Stellenwert der Bereich „Notation“ im Musikunterricht einnehmen und wie dessen Umsetzung erfolgen soll. Zudem findet sich im Glossar des TRP eine Definition dessen, was unter Notation verstanden wird. Wo von Notation gesprochen wird, wird neben der konventionellen Notation meist auch die „grafische Notation“ erwähnt.

In beiden Bundesländern soll Notation einen eher untergeordneten Charakter einnehmen und den anderen Bereichen des Musikunterrichts dienen. In NRW lässt der Lehrplan den Lehrkräften dezidiert die Freiheit, den Unterricht über die formulierten Mindestanforderungen hinaus zu gestalten. Dies ist prinzipiell auch in Rheinland-Pfalz möglich und erwünscht, jedoch sind die Vorgaben, wie bereits erwähnt, umfangreicher. Die Erwartung, dass die Schüler*innen am Ende der Grundschulzeit Noten schreiben und lesen können, geht meines Erachtens aus dem TRP deutlicher hervor als aus dem Lehrplan NRW.

Musikpädagogische Perspektive auf Notation in der Grundschule

Interviews mit Lehrkräften (Linn 2017) haben ergeben, dass unter den Schüler*innen an weiterführenden Schulen in Bezug auf die Notenkenntnis eine große Heterogenität zu finden sei, die auf außerschulischen Instrumental- oder Gesangsunterricht, die Bedeutung von Musik im Elternhaus und den Musikunterricht in der Grundschule zurückzuführen sei. Barth und Bubinger kommen u. a. aufgrund dieser bestehenden Heterogenität zu dem Schluss, dass ein Musikunterricht, der Übergewichtig auf der Kenntnis der Notenlehre aufbaut, ungerecht sei und nicht zu einem „guten Leben“ beitrage. Stattdessen verhindere ein solcher Unterricht Kompetenzerleben und senke die Motivation und das Interesse am Fach (vgl. Barth/Bubinger 2020, 32 f.).

Demnach sei nicht davon auszugehen, dass der Musikunterricht der Grundschule in der Lage sei, den Vorsprung derer, die außerhalb der Schule Fertigkeiten im Notenlesen erwerben, auszugleichen. Dennoch betonen die Autorinnen, dass die Thematisierung von musikalischer Notation unbedingt Teil des Musikunterrichts sein solle, da sie einerseits in ihrer Struktur gut verständlich sei, und andererseits das gemeinsame Musizieren erleichtere (vgl. ebd., 33, 38). Es bleibt also weiterhin offen, wie und in welcher Intensität Notation in der Grundschule thematisiert werden soll.

In welcher Form musikalische Notation aus musikdidaktischer Sicht im Musikunterricht der Grundschule Eingang finden soll, wird u. a. anhand der grundschulspezifischen Konzeption von Mechtild Fuchs und der von Bettina Küntzel erarbeitet, da diese beiden Positionen aktuell die bekanntesten, wenn nicht sogar die einzigen musikdidaktischen Konzeptionen sind, die speziell für die Grundschule ausgelegt sind (vgl. Oravec 2016, 118).

Ein Musikunterricht im Sinne des Aufbauenden Musikunterrichts nach Mechtild Fuchs sieht zwar den Kontakt mit Notenschrift vor, Fuchs betont aber, dass das aktive musikalische Handeln dem Lesen und Schreiben von Noten im Allgemeinen voraus gehen soll (vgl. Fuchs 2015, 26). Gleichzeitig scheint es ihr ein Anliegen zu sein, die Kinder nicht zu unterfordern und sie stattdessen umfassend zu musikalizieren (vgl. Fuchs 2006, 43). Da die Stufen der Kompetenzpyramide¹ nach Fuchs nicht linear erklommen werden sollen (vgl. Fuchs 2015, 98), können Kinder auch schon zu Beginn des Musikunterrichts mit musikalischer Notation in Kontakt kommen.

Küntzel gibt nicht vor, dass Schüler*innen in der Grundschule traditionelle Notation nutzen müssen. Lesen von Noten sei schließlich kein Selbstzweck, sondern folge der kindlichen Logik, dass „Notenlernen“ gleichbedeutend mit dem Wissen darüber sei, wo die jeweilige Note gespielt werden müsse (Küntzel 2010, 107). Es sei aber gut möglich, dass die Schüler*innen selbstständig den Wunsch äußern, sich mit Notation auseinanderzusetzen, beziehungsweise dies einfach tun. Dies könne zum Beispiel im Zusammenhang mit dem Erfinden von Musik geschehen. Aus den Schriften Küntzels lässt sich erkennen, dass sie weder den Einsatz traditioneller Notation um jeden Preis vermeiden möchte noch jede Konvention bei der Umsetzung von Visualisierungen um ihrer selbst Willen befolgt, wenn diese irrelevant oder sogar irreführend wäre (vgl. Küntzel 2010, 61). Küntzels Konzept widerstrebt es also, festzulegen, dass alle Kinder zu einem von der Lehrkraft im Voraus festgelegtem Zeitpunkt in das Lesen traditioneller Notation eingeführt werden. Vielmehr solle Notation dort Anwendung finden, wo sie für die von den Schüler*innen selbst gesteckten Ziele sinnvoll erscheint. Welche Form von Notation dann jeweils die zielführendste ist, müsse ihr zufolge situativ abgewägt werden. Demnach erscheint es gut möglich, dass Schüler*innen, die einen Musikunterricht besuchen, der sich an der Konzeption Bettina Küntzels orientiert, mit traditioneller Notation in Kontakt kommen. Für die Frage, welche Bedeutung Kinder traditioneller Notation zuschreiben, lässt sich in Folge eines Unterrichts nach der Konzeption Küntzels vermuten, dass sie in Noten keinen Selbstzweck sehen, sondern aufzeigen können, wie Noten als Hilfsmittel dienen können, um zu musizieren.

¹ Stufe 1: Mit dem Körper lernen: Koordination, Stimmbildung, Aufbau musikalischer Basisfähigkeiten; Stufe 2: Strukturen benennen: Einführung rhythmischer und tonaler Silben; Stufe 3: Symbole verwenden: Noten lesen und schreiben; Stufe 4: Theoretische Grundlagen erkennen, Theorien anwenden; Stufe 5: Musik verstehen und in Kontexte einordnen. (vgl. Fuchs 2015, 97)

Im Kern scheinen sich alle dargestellten Positionen einig darin zu sein, dass im Musikunterricht der Grundschule die Notenschrift nicht im Mittelpunkt stehen soll, sondern den Kindern als dienliches Handwerkszeug nahegebracht werden soll, wenn die musikalische Praxis es anbietet oder erfordert. Es ist also wenig verwunderlich, dass beim Eintritt in die weiterführende Schule zwischen den Schüler*innen eine große Heterogenität im Umgang mit Notation zu bestehen scheint.

Methodisches Vorgehen

Als Datengrundlage, aus der neue Erkenntnisse in Form von Thesen gewonnen werden sollen, dienen qualitative Interviews mit Kindern der ersten bis zur vierten Klasse (siehe Tabelle 1²). Dabei orientierte ich mich an einem zuvor selbst aufgestellten Interviewleitfaden, der pilotiert und überarbeitet wurde. Das Pilot-Interview führte ich mit einer Grundschülerin aus NRW. Alle weiteren Interviews wurden mit Grundschüler*innen aus Rheinland-Pfalz durchgeführt. Den Kontakt stellte ich über eine Lehrkraft her. Der Verlauf der Befragung ähnelte immer folgendem Schema:

- Einleitung des Gesprächs durch allgemeine Fragen zum Musikgeschmack der Kinder;
- Vorlage eines oder mehrerer Notenbeispiele;
- Aufforderung an die Kinder, nach kurzer Betrachtungszeit erste Impressionen zu teilen;
- Übergang in das leitfadengestützte Interview (Fragen zu den Themen Kontakt mit Notation, Wahrnehmung von Notation, Wissen über Notation, Bedeutung von Notation);
- Abschluss des Interviews durch die Frage, ob das Kind den Wunsch verspürt, noch etwas zum Thema zu äußern.

Ich begegnete den Kindern während des Interviews das erste Mal. Die Lehrkraft, die den Kontakt zwischen mir und den Kindern herstellte, berichtete, dass die Kinder sich sehr auf das Interview gefreut hätten. Ich bemühte mich, den Empfehlungen von Mey und Schwentenius zu folgen, wonach die Interaktionen mit den Kindern eine bestimmte Haltung der Forschenden erfordere, „die sich durch Freundlichkeit, Ermutigung, Unterstützung, Vorsicht, Geduld und Rücksicht etc. auszeichnen sollte“ (2019, 11). Die Kinder wurden zusätzlich zu einer im Voraus eingeholten schriftlichen Einverständniserklärung der Eltern unmittelbar vor Beginn über die Aufzeichnung ihrer Stimme informiert und nach deren Einverständnis gefragt.

Durch den Einsatz vorgegebener Stimuli in Form von Notenbeispielen handelt es sich bei den Interviews laut Aepli et al. um fokussierte Interviews. Durch den sich wiederholenden Ablauf und die vorbereiteten offenen Fragen, lässt sich das Interview als „teil-strukturiertes Interview“ bezeichnen (Aepli et al. 2016, 182), bei dem besonders „offene Fragen“ wichtig sind, die den Befragten, die Möglichkeit geben, „auf selbst gewählte Inhalte in selbst bestimmtem Ausmass [sic!]“ einzugehen (ebd., 186 f.).

² Die Informationen in der Tabelle basieren auf den Antworten der Schüler*innen und wurden nicht weiter auf ihre Korrektheit überprüft. Die Namen sind Pseudonyme.

Tab. 1. Übersicht über die befragten Kinder und ausgewählte Antworten.

Gruppe	Name	Bundesland	Klasse	Instrument	Wann/Wo lernst du Noten?
-	Sina	NRW	2	Gitarre	nicht in der Schule
1	Sara	RLP	1	–	vor der 4. Klasse
	Timo	RLP	1	–	In der 2./3. Klasse
	Lea	RLP	1	–	In der 4. Klasse
2	Ella	RLP	2	Klavier	in der Schule
	Lola	RLP	2	–	in der Schule
3	Luca	RLP	2	–	
	Leon	RLP	2	Klavier	in der Schule, aber eher im Instrumentalunterricht
-	Ute	RLP	3	Gitarre/Klavier	in der 4./5. Klasse
-	Anna	RLP	3	Gitarre	im Gitarrenunterricht
-	Luna	RLP	3	Cello/Klavier	
-	Tom	RLP	3	Fängt bald an, Geige zu lernen	in ein paar Monaten
4	Jan	RLP	4	–	an der weiterführenden Schule
	Lara	RLP	4	Klavier	In der Schule und im Instrumentalunterricht

Die Interviews mit dem Erst- und Zweitklässler*innen fanden in Zweier- bzw. Dreiergruppen statt. Laut Fuhs handelt es sich in diesen Fällen insofern bereits, um eine „Gruppendiskussion“, als die Schüler*innen nicht nur mit dem Interviewenden, sondern auch untereinander über das Thema diskutieren (vgl. Fuhs 2007, 73). Tatsächlich wurde das Gespräch in den meisten Fällen dadurch eher positiv beeinflusst, da sich zum Teil konstruktive Diskussionen ergaben und die Kinder mehr und freier sprachen. Zur Wahrung der Anonymität wurden die Namen der Kinder durch Pseudonyme ersetzt (vgl. Aeppli et al. 2016, 188).

Die Lehrkraft, die den Kontakt zwischen mir und den Grundschüler*innen aus Rheinland-Pfalz herstellte, traf eine Auswahl an Kindern, deren Eltern über die Befragung informiert und um Einverständnis für die Teilnahme der Kinder an der Forschung gebeten wurden. Im Nachhinein stellte sich heraus, dass nur solche Kinder ausgewählt wurden, von denen die Lehrkraft annahm, dass sie einen besonderen Bezug zur Musik haben oder erhöhtes Interesse zeigen. Die Auswirkungen dieser Vorauswahl seitens der Lehrkraft müssen bei der Analyse und Interpretation der Daten beachtet werden. So erklärt sich beispielsweise, warum ein Großteil der Befragten angab, bereits Erfahrungen mit dem Instrumentalspiel gesammelt zu haben. Ebenso gilt es bei der Bewertung der Ergebnisse zu bedenken, dass die Stichprobe durch die geringe Größe und die Tatsache, dass fast ausschließlich Schüler*innen

einer einzigen Grundschule befragt wurden, nicht als repräsentativ für die Gruppe aller Grundschüler*innen Deutschlands betrachtet werden kann. Aus pragmatischen Gründen konnte im Rahmen dieser Qualifizierungsarbeit während der Coronapandemie auch nicht sukzessive in mehreren Schulbesuchen ein theoretisches Sampling erstellt werden, wie die Grounded Theory es eigentlich vorsieht (vgl. auch Truschkat et al. 2011, 368).

Es zeigt sich, dass die Daten aus den Interviews mit den 14 Kindern dennoch ausreichen, um erste Thesen zu formulieren, die durch weitere Forschung auf ihre Aussagefähigkeit überprüft, bestätigt oder revidiert werden können.

Als visueller Interviewimpuls dienten drei verschiedene Notenbeispiele: Eine vierstimmige Bach-Fuge in C-Dur (Bach 1959) mit vergleichsweise hoher Dichte an Noten (pro Notensystem zwei Stimmen, viele kurze Notenwerte). Die Entscheidung, den Schüler*innen die Noten dieses Stückes vorzulegen, liegt unter anderem darin begründet, dass hier viele grafische Elemente der Musik vorzufinden sind und ein eher komplexes Werk dargestellt wird, was meiner Ansicht nach daher viel Potenzial für Vermutungen und Diskussionen unter den Schüler*innen birgt. Notenbeispiel 2 beinhaltet die beiden Volkslieder „So treiben wir den Winter aus“ und „Guten Abend in diesem Haus“. Notenbeispiel 3 zeigt ein sogenanntes „Quodlibet“ mit dem Titel „Guabina“. Notenbeispiel 2 und 3 sollen einen Kontrast zu Notenbeispiel 1 darstellen. Die drei Stücke der Notenbeispiele 2 und 3 sind deutlich übersichtlicher, da sie weniger Noten beinhalten und jeweils nur die Melodiestimme mit Akkordsymbolen zeigen. Möglicherweise kommt den Schüler*innen die Schreibweise in einem Notensystem mit Text bekannter vor. Die Akkordsymbole können darüberhinaus dazu anregen, über den Zusammenhang von Buchstaben und Noten, sowie alternativen Notationsweisen nachzudenken.

Untersucht werden die Ergebnisse dann mit der Methode der „Grounded Theory“, die sich besonders für Forschungsvorhaben, mit denen ein vertieftes Verständnis über (wenig bekannte) soziale Prozesse und Interaktionen gewonnen werden soll, eignet. Laut Aepli et al. interessiert dabei insbesondere auch die Frage nach dem Sinn, den Menschen ihrem Handeln verleihen (Aepli et al. 2016, 248–249).

Verarbeitung der erhobenen Daten

Die „Grounded Theory“ ist kein starres Verfahren, das strikt befolgt werden muss. Ich orientierte mich beim Kodieren an den drei Kodierverfahren (1) Offenes Kodieren, (2) Axiales Kodieren und (3) Selektives Kodieren, wobei ich immer wieder zwischen den Verfahren hin und her pendelte. In diesem Sinne wurden die Transkripte zunächst in Sinnabschnitte eingeteilt und beschriftet, um eine bessere Übersicht zu erlangen und „auf eine abstraktere Ebene“ zu bringen (Aepli et al. 2016, 249–251). Beispiele für diese Sinnabschnitte sind „Noten erkennen“, „spezifisches Wissen über Noten“ oder „Notenlesen lernen“.

Bevor ich zum axialen Codieren übergegangen bin, habe ich die Transkripte erneut nach besonders aussagekräftigen Aussagen der Kinder, so genannten In-Vivo Codes, durchsucht, um so genaue Einblicke in die Sprache zu erhalten, die die Kinder benutzen (vgl. Manning 2017). Ein Beispiel für einen In-Vivo Code eines Kindes ist „Noten sind für Musiker“. Die genauere Formulierung der Fragen hat sich während der Datenanalyse immer wieder leicht verändert. Die gesammelten Daten und die leitenden Fragen beeinflussten sich also gegenseitig, sodass die Forschung als dynamischer Prozess beschrieben werden kann.

Ergebnisse

Im Folgenden werden die Ergebnisse meiner Studie und insbesondere die Thesen, die ich daraus ableite, dargestellt. Die Gliederung dieses Kapitels orientiert sich dabei an den Analysekategorien (1) Kontakt mit Noten, (2) Prototypische Note, (3) Konkretes Wissen über Noten (4) Bedeutung von Noten und (5) Wunsch nach Notenkenntnis. Die Thesen untermauere ich mit ausgewählten Zitaten von Kindern und In-Vivo-Codes.

1. Kontakt mit Noten

Die befragten Schüler*innen kennen Noten aus unterschiedlichen Kontexten: Einige kennen Noten aus dem familiären Umfeld, andere geben an, über audiovisuelle Medien Informationen über Noten gewonnen zu haben und können dieses Wissen zum Teil recht präzise aus der Erinnerung wiedergeben. Ebenso gibt es Schüler*innen, die im Musikunterricht etwas zum Thema Noten gelernt haben und daher einige Aussagen über Noten treffen können. Die Auswertung der Daten weist allerdings darauf hin, dass vor allem die Schüler*innen, die außerschulischen Instrumentalunterricht erhalten, regelmäßig Kontakt mit Noten haben. Daraus könnte sich die Frage ergeben, welchen Einfluss der Ort beziehungsweise Kontext der Begegnung mit Noten für die persönliche Bedeutung von und das Wissen über Noten nimmt. Aufgrund der Tatsache, dass nur wenige Kinder von sich aus die Schule als den Ort benannt haben, woher sie Noten kennen, stelle ich die These auf, (I) *dass Kinder ihre Konzepte von Notation fast ausschließlich außerhalb des Musikunterrichts bilden*. Dafür spricht unter anderem Leons Antwort auf die Frage, ob man Wissen über Noten in der Schule lerne, der die zweite Klasse besucht: „Ähm ja, wenn man Musik hat, n bisschen ja, aber in der Schule ist mehr singen“. Auch Toms Antwort auf die Frage, ob er im Musikunterricht schon mal mit Noten gearbeitet habe, der bereits die dritte Klasse besucht, führt mich zu der These. Er antwortet: „Ich denk mal nicht, aber ich kann mich jetzt auch nicht an alles erinnern“. Ob er sich richtig erinnert und er im Musikunterricht tatsächlich noch nicht mit Noten gearbeitet hat, ließ sich nicht überprüfen. Aber selbst, wenn Noten behandelt worden wären in seinem Musikunterricht, muss die Art und Weise so wenig ansprechend gewesen sein, dass er sich nicht konkret daran erinnern kann. Stattdessen wisse er durch das Buch seiner Mutter auf dem Klavier, wie Noten aussehen.

In Bezug auf diese These wäre insbesondere von Interesse, wie eine größere Anzahl Kinder, die aus einem weniger musikalisch orientierten Haushalt kommen, mit Notation in Kontakt kommen, welche Bedeutung sie ihr zuschreiben und welches Wissen sie über sie haben. Dadurch, dass die befragten Kinder alle dieselbe Grundschule besuchen, ist die Aussagekraft der Ergebnisse begrenzt.

2. Prototypische Note

Die befragten Schüler*innen haben zunächst immer die erste Seite von Bachs C-Dur Fuge aus dem Wohltemperierten Klavier vorgelegt bekommen. Obwohl das Notenbild hier sehr komplex ist und aus vielen musikalischen Zeichen besteht, erkannten fast alle Schüler*innen sofort, dass es sich um Noten handelt. Vielleicht kam ihnen aber auch gerade wegen dieser Fülle an Notationszeichen diese Assoziation?

Einige der Aussagen der Schüler*innen lassen vermuten, (II) *dass sie ein inneres Bild von einer prototypischen Note haben*, das ihnen hilft, eine solche Darstellung dem Begriff „Noten“ zuzuordnen. Diese These gründet sich auf Aussagen zweier Kinder, die Noten in „richtig rum“ und „verkehrt rum“ einteilen sowie auf der Aussage Annas, dass sie „einfach nur ganz normale Noten“ im Instrumentalunterricht nutze. Diese hätten keine „Striche“ oder ähnliches dran. Das wirft die Frage auf, was für Kinder eine „normale“ Note ist, wenn sie denn tatsächlich ein inneres Bild einer prototypischen Note haben. An dieser Stelle lohnt sich ein Blick in die musikdidaktische Literatur Bettina Küntzels. Sie nutzt verschiedene Zeichnungen von Kindern im Grundschulalter, um ihr Buch „Kinder & Musik. Was Erwachsene wissen sollten“ zu illustrieren. Auffällig ist, dass die Kinder, die die Bilder malten, fast immer traditionelle Noten nutzten, um Musik darzustellen.

Küntzel schreibt zu diesen Beobachtungen:

Gibt man Kindern den Auftrag, ein Bild über Musik zu malen, werden fast immer auch Musikinstrumente gezeichnet (...). Diesen Musikinstrumenten werden auf solchen Bildern häufig Noten beigelegt, die nicht etwa darauf hinweisen sollen, dass das zeichnende Kind Noten lesen und schreiben kann, sondern die symbolisch für den Klang des Instrumentes stehen (Küntzel 2010, 94).

3. Konkretes Wissen über Noten

Während der Auswertung der Daten ist aufgefallen, dass die Kinder so gut wie keine Fachbegriffe verwenden. Das Wort Noten ist zwar allen bekannt, darüber hinaus gibt es aber nur einen Jungen, der sich an die Namen der Notenschlüssel erinnert, ein Mädchen, die das Wort Achtelnote benutzt und ein Mädchen, die von Dreiviertel- und Halbe-Noten spricht. Sowohl das spezifische Fachwissen derer, die keine als auch derer, die in geringfügigem Maße Fachbegriffe verwendeten, schätze ich auf Grund der erhobenen Daten jedoch höher ein als deren Verwendung des korrekten Fachvokabulars zunächst vermuten lässt: Zwei Kinder erkennen und erklären die Bedeutung eines Wiederholungszeichen; ebenfalls zwei Kinder nutzen Notenlinien und wissen über deren Bedeutung für die Notation; drei Kinder können Notennamen systematisch aufzählen; fünf Kinder können erklären, woran man erkennen könne, wie lange eine Note erklingen soll und ein Junge kennt und erklärt Generalvorzeichen. Dazu muss allerdings erwähnt werden, dass diese Art von Wissen ausschließlich von den Schüler*innen geäußert wurde, die angaben, selbst ein Instrument zu erlernen.

Wie bereits erwähnt, haben nur wenige Kinder an den Interviews teilgenommen, die selbst kein Instrument und somit außerhalb der Schule auch keine Noten lernen. Timo, der zwar eine Blockflöte dabei hat, zählt jedoch zu den Kindern, die keinen Instrumentalunterricht erhalten. Doch auch er äußert sich zu der Bedeutung von Noten. Er meint, die Tonhöhe hänge von der Anzahl an Strichen ab, die an einer Note dran sind. Ob er damit die Fähnchen und Balken, Hilfslinien oder die Notenlinien meint, geht aus seiner Aussage nicht hervor. Hier hätte es sich gelohnt, weiter nachzufragen. Bemerkenswert finde ich, dass kein Kind im Laufe der Interviews so konzentriert und viele Noten gezeichnet hat wie Timo (s. Abb. 1). Dabei hat er als erstes eine Note gezeichnet, die auf den aufgedeckten Notenbeispielen nicht einmal zu sehen war, nämlich eine Viertel-Note mit Hilfslinie (s. Abb. 1 unten). Woher er diese Note wohl kennt und warum er ausgerechnet diese Note als erstes zeichnet? Seine

Klassenkameradinnen, die ebenfalls kein Instrumentalunterricht erhalten, wollten ihm zunächst nicht einmal glauben, dass es sich bei seiner Zeichnung um eine Note handele, da sie die Hilfslinie störte.

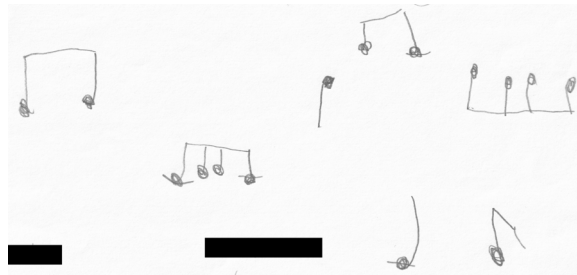


Abb. 1. Timo (1) zeichnet Noten.

Diese Ergebnisse leiten mich zu der These, (III) *dass sowohl Schüler*innen, die ein Instrument erlernen als auch die, die kein Instrument erlernen bereits klare Vorstellungen von Noten haben, bevor sie die entsprechenden Fachbegriffe beherrschen.*

4. Bedeutung von Noten

Deutlich differenzierter als das spezifische Fachwissen über Noten sind die Überlegungen der Schüler*innen, wofür man Noten braucht. Hier zeigt sich, dass sowohl Schüler*innen, die Instrumentalunterricht erhalten als auch Schüler*innen, die keinen Instrumentalunterricht erhalten, Vorstellungen davon haben, welche Aufgabe oder welchen Zweck Noten erfüllen. Die Datenauswertung zeigt, dass die Schüler*innen Noten zuerst mit dem Instrumentalspiel assoziieren. Die Möglichkeit, Noten ohne Instrument, also zum Beispiel mit Alltagsgegenständen oder mit Gesang umzusetzen, wird häufig erst durch entsprechende Fragen meinerseits im Verlauf des Gesprächs verbalisiert. An dieser Stelle besteht jedoch weiterer Forschungsbedarf, da die Vermutung im Raum steht, dass die Schüler*innen unter anderem auf Grund der Abwesenheit eines Liedtextes bei Notenbeispiel 1 nicht von sich aus auf die Möglichkeit der gesanglichen Umsetzung des Stücks gekommen sind. Mehrmals äußert ein Kind, dass man zum Singen einen Text brauche. Es ergibt sich daher die These, (IV) *dass Kinder anhand des Notenbildes erkennen können, ob das Werk für Gesang oder für eine instrumentale Umsetzung gedacht ist.*

Die Kinder, die ein Instrument spielen, erklären mir sehr detailliert, wie der Prozess bei ihnen abläuft, wenn sie eine Note, die sie sehen, auf ihrem jeweiligen Instrument zum Erklängen bringen. Dass diese Zeichen eine Bedeutung tragen und wie diese Bedeutung zu entschlüsseln ist, scheinen sie also verstanden zu haben. Aber auch die Schüler*innen, die kein Instrument erlernen, scheinen zu wissen, dass Noten dazu dienen, ein Lied zu kodieren, so wie die Schrift beispielsweise eine Geschichte kodiert. Daraus ergibt sich die These, (V) *dass Kinder bereits zu Beginn des Grundschulalters eine Vorstellung davon haben, welcher Zusammenhang zwischen Noten und erklingender Musik herrscht.*

Was die Bedeutung musikalischer Notation für Kinder betrifft, kann man zwischen der persönlichen Bedeutung und der Bedeutung, die sie den Noten allgemein für die Menschheit zuschreiben, unterscheiden. Dazu zählt für mich auch, welche Bedeutung das Notenlesen und -schreiben-Lernen für die Schüler*innen hat. Mehrere Kinder halten Noten für die Konservierung und Weitergabe von Musik als wichtig. Mehrmals wird von den befragten Schüler*innen geäußert, dass sie ein Lied nur präzise aufschreiben könnten, wenn sie Noten benutzen würden. Für Tom beispielsweise bedeute das, dass er eben noch nicht in der Lage sei, eine Melodie jemandem zu zeigen, der das Lied nicht kennt. Stattdessen schreibt er mir einfach den Titel und den Interpreten seines Lieblingsliedes auf und das in fehlerfreier englischer Schreibweise. In diesem Fall kann nun jede*r über das Internet herausfinden, wie das Stück klingt, was ihm so gut gefällt.

Darüber hinaus sehen die Kinder Noten auch als notwendiges Hilfsmittel zum Erlernen von Instrumenten. Ella und Tom sagen zum Beispiel, dass Noten einem zeigen, wie und was man spielen soll. Die beiden Kinder spielen interessanterweise selbst noch gar kein Instrument. Tom erklärt jedoch, dass er sich gerade jetzt für Noten interessiere, weil er bald beginne, Geige zu lernen. Für Anna sind Noten wichtig, um ein Stück auswendig zu lernen und außerhalb des Gitarrenunterrichts weiter üben zu können. Timo wirkt etwas traurig darüber, dass er noch nichts auf seiner Flöte vorspielen könne und erklärt, dass er dafür erst Noten lernen müsse. Daraus ergibt sich die These, (VI) *dass Kinder für das Erlernen eines Instrumentes der Fähigkeit des Notenlesens eine große Bedeutung zuschreiben*. Es scheint, als sehen sie eine enge Verknüpfung zwischen dem Spielen eines Instrumentes und der Existenz von Noten und dem Denken von Musik. Dies könnte auch eine Erklärung dafür sein, dass unter den befragten Schüler*innen eine große Motivation zu bestehen scheint, selbst Noten zu lernen.

5. Wunsch nach Notenkenntnis

Die Übersicht über die Antworten auf die Frage wann bzw. wo die Schüler*innen Noten lernen zeigt, dass alle dazu gefragten Kinder die Frage, ob sie selbst Noten lernen wollen, bejahen und sogar erwarten, dass ihnen das in den kommenden Jahren in der Schule beigebracht wird (vgl. Tab. 1). Ich stelle daher auch die These auf, (VII) *dass Kinder im Grundschulalter Notenlesen lernen wollen und erwarten, dass ihnen dies in der Schule beigebracht wird*.

Wie Küntzel bereits feststellt, sehen Kinder im Erlernen von Notation in der Regel keinen Selbstzweck (vgl. Küntzel 2010, 115), sondern verbinden Noten mit dem Spielen auf einem Instrument (VI). Diese Feststellung wird durch die hier erhobenen Daten gestützt. Aussagen, wie die von Timo, dass er erst ein Instrument spielen könne, wenn er „Noten und so“ lerne, weisen zwar in besonderer Deutlichkeit darauf hin, welchen Stellenwert Kinder Noten zuschreiben, widerstreben aber gleichzeitig der in der Theorie geteilten Auffassung, dass die musikalische Praxis an erster Stelle stehen solle (vgl. Fuchs 2010, 26; MBWJK 2009, 41). Aufgabe des Musikunterrichts sollte daher auch sein, diesen Schüler*innen zu helfen, sich von der Vorstellung zu lösen, das Notenlernen stünde an erster Stelle, sodass auch ihr vermeintliches Bedürfnis, aktiv zu musizieren, bedient wird. Dazu zählt dann meines Erachtens aber konsequenterweise auch, dass die Schüler*innen die Möglichkeit bekommen, sich an einem Instrument als kompetent zu erleben, sie also im Unterricht an einem Instrument Fortschritte im Spielen erleben können.

Die Thesen (II) (III) und (V) verweisen darauf, dass Kinder bereits im Grundschulalter kognitiv in der Lage sind, mit dem Notensystem umzugehen und sich Bedeutungen teils induktiv, teils durch die Hilfe von Erwachsenen zu erschließen. Dieses Ergebnis der Untersuchung stützt die Erkenntnis Gardners (1991) und Nelson et al. (2004), dass Kinder im Grundschulalter prinzipiell in der Lage seien, ein Verständnis des Notationssystem zu entwickeln, wenn die soziale und kulturelle Umwelt diese Entwicklung begünstige (vgl. Hauschildt 2014, 9–13). In Zusammenhang mit den Erkenntnissen der neurowissenschaftlichen Forschung, auf die sich Mechtild Fuchs bezieht, dass die Grundschulzeit besonders bedeutsam für den Erhalt des angeborenen musikalischen Potenzials sei (vgl. Fuchs 2010, 18 f.), sprechen die hier gewonnen Erkenntnisse also dafür, dass eine systematische Einführung in die musikalische Notation die Grundschüler*innen nicht überfordert, wenn denn zumindest das schulische Umfeld förderlich gestaltet ist.

Fazit

Die Analyse der Lehrpläne aus Rheinland-Pfalz und NRW und der grundschulspezifischen musikdidaktischen Konzeptionen nach Fuchs und Küntzel hat gezeigt, dass die Notenlehre zwar einen Platz im Musikunterricht der Grundschule zugeschrieben bekommt, allerdings nicht zum Selbstzweck behandelt werden, sondern der musikalischen Praxis untergeordnet sein soll. Die für diese Arbeit durchgeführte empirische Forschung weist darauf hin, dass der Musikunterricht an der untersuchten Grundschule auf eine detaillierte Einführung in die Notenlehre verzichtet, was sich auch mit der Aussage einer an dieser Schule unterrichtenden Musiklehrkraft deckt, dass sie das Thema Noten zum Zeitpunkt der Interviews in keiner Klasse aktiv behandelt habe. Die wenigsten Schüler*innen gaben an, ihr Wissen über Noten im Musikunterricht erworben zu haben. Da allerdings nur 14 Schüler*innen vor allem einer Schule befragt wurden, darf die Aussagekraft dieses Ergebnisses zunächst nicht überbewertet werden. Ergebnisse anderer Forschungen, über die Barth und Bubinger beispielsweise berichten, bestätigen dies jedoch.

Die Auswertung der erhobenen Daten hat gezeigt, dass die Schüler*innen im Grundschulalter kognitiv fähig sind, das musikalische Notationssystem zu verstehen. So wurde gezeigt, dass die Kinder, die zum Beispiel im Zusammenhang mit dem Erlernen eines Instrumentes mit Noten in Kontakt kommen, über spezifisches Wissen über Noten verfügen. Diese Feststellung überschneidet sich mit den Erkenntnissen aus der neurowissenschaftlichen und der psychologischen Forschung. Für den Musikunterricht bedeutet das, dass eine Angst vor der Überforderung der Schüler*innen durch die systematische Einführung in die Notenlehre unbegründet ist. Die befragten Schüler*innen haben schließlich gezeigt, dass sie von dem Zweck von Notation eine klare Vorstellung und bereits einige Konventionen der Notenschrift verinnerlicht haben.

Kinder schreiben musikalischer Notation keinen Selbstzweck zu, wie auch von der Musikdidaktik gefordert, sondern erkennen einen Sinn im Zusammenhang mit dem Instrumentalspiel oder der Konservierung von Musik. Die Ergebnisse zeigen somit, dass Noten nicht bedeutungslos für Kinder sind. Im Gegenteil, sie äußern konkret den Wunsch, sogar die Hoffnung, im Musikunterricht der Grundschule in die Notenschrift eingeführt zu werden. Dieser Befund soll nun nicht dazu verleiten, den Musikunterricht komplett umzustrukturieren, sodass die Einführung in die Notenschrift im Mittelpunkt des Unterrichtsgeschehen steht.

Das würde ebenfalls den geäußerten Bedürfnissen der Kinder als auch der musikpädagogischen Forschung widersprechen. Er sollte die Musiklehrkräfte an Grundschulen vielmehr ermutigen, das Thema Noten bewusst in den Musikunterricht zu integrieren und auf eine falsche Schonhaltung zu verzichten.

Diese Arbeit kann, wie gesagt, nur einen ersten Hinweis auf die Perspektive der Grundschüler*innen bezüglich der Bedeutung, die traditionelle musikalische Notation für sie hat, geben. Aus der vorliegenden Untersuchung haben sich Thesen und weitere Fragen ergeben, die es nun gilt, weiter zu überprüfen. Eine Frage, welcher sowohl größer angelegte Studien, aber unbedingt auch jede Musiklehrkraft für ihre individuelle Klasse, nachgehen sollte, lautet: „Wollen Schüler*innen Noten lernen?“ Für die in diesem Rahmen befragten Schüler*innen lautet die Antwort offensichtlich „Ja!“

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Paul Söllinger studierte zunächst in Köln zwei Semester im Lehramt Bachelor die Fächer Englisch und Pädagogik für Gymnasium und Gesamtschule. 2017 wechselte er an die Universität Koblenz-Landau und studierte dort bis 2022 im Bachelor und Master of Education die Fächer Englisch, Musikpädagogik und Grundschulbildung. Sein Studium schloss er mit der Masterarbeit zum Thema „Welche Bedeutung hat musikalische Notation für Schüler*innen?“ in Grundschulbildung ab. Während seines Studiums arbeitete er als wissenschaftliche Hilfskraft in verschiedenen Bereichen am Institut für Musikwissenschaft und Musikpädagogik. Seit 2022 arbeitet Paul Söllinger als wissenschaftlicher Mitarbeiter im Mathematischen Institut der Universität Koblenz.

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MUSIC PEDAGOGY IN THE CONTEXT OF ETHNOPEDAGOGY: THEORETICAL BACKGROUND OF MUSIC EDUCATION IN REGIONAL CULTURE-ORIENTED SCHOOLS IN SLOVAKIA

Martina Krušínská

Abstract

The paper defines the subject of Ethnopedagogy, defines the basic lines of the content of music pedagogy in the ethnopedagogical context, specifies the music-pedagogical principles inspired by the nature of folk art creation, presents examples of good practice, and defines the concept of Music Education in regional-culture-oriented primary schools.

Keywords

Ethnopedagogy – folk art – music education – principles of music pedagogy – primary schools – regional education – regional culture-oriented school

Introduction

After 1989, education in Slovakia diversified. The penetration of so-called alternative or innovative educational programs into Slovak schools has weakened the original concept of a unified school. The idea of the uniqueness of each school is being fulfilled. The regional culture-oriented school model focuses on the uniqueness of a particular region with its natural, historical, and cultural specificities. Due to the richness of traditional musical expressions of individual localities and regions of Slovakia, music has a significant role in this type of education.

In parallel with the practice of such education, the developing ethnopedagogical theory in Slovakia emphasizes the resources of its own regional culture. The music-pedagogical principles and the concept of music education in an ethnopedagogical context point to the importance of indigenous traditional resources as a rich wellspring of musical imagination and creativity of the people of the past, from which the present and future generations can draw.

Ethnopedagogy and music pedagogy: definition of the subject

Ethnopedagogy, also referred to as Anthropology of Education, in German Ethnopedagogik, French ethnologie de l'éducation, Russian etnopedagogika, is a relatively little used term in the Czech-Slovak environment. However, the problems of this discipline have been known

since the time of the interest of travellers, ethnographers and ethnologists in the educational practices of different cultures of the world. In the Czech-Slovak environment, the term **ethnopedagogy** was addressed by J. Průcha (2002–2009)¹ and V. Cabanová (2003, 2005).² In Slovakia, the fields close to ethnopedagogy are more terminologically established **school ethnography**, or the so-called **pedagogical ethnography** (Kučera, M., 1998)³ or **historical ethnography of education** (Michálek, J., 1998).⁴

The existing publications with the title ethnopedagogy – Volkov, G. N. (1974, 1999)⁵, Müller, K. E.–Tremel, A. K. (1992, 1996),⁶ Renner, E. (2000),⁷ Průcha, J. (2002),⁸ Unger-Heitsch, H. (2003),⁹ Frolova, A. N. (2003),¹⁰ Cabanova, V. (2003, 2005)¹¹ include diverse definitions of ethnopedagogy or the focus of its scientific interest. According to the above-mentioned authors, ethnopedagogy is:

“A sub-discipline formed between ethnology and pedagogy” (Renner, 2000, p. 35).

“A new field of pedagogical theory and research dealing with the problems of upbringing and education of members of ethnic minorities, in our country (in the Czech Republic) so far understood mainly at the level of educational practice as intercultural/multicultural education” (Průcha, 2009, p. 71).

“A boundary discipline exploring the choice, scope, and extent of the use of regional and local culture in the educational process of schools. We understand it as a field of modern pedagogy dealing with transforming of the beneficial content of specific local culture into the content of education in schools, especially at the pre-primary, primary, and less frequently secondary level in the formal education system. In addition to the society-wide goal of consolidating the foundations of one’s own culture, the emphasis is on the full development of the pupil’s personality” (Cabanová, 2003, p. 57).

¹ Průcha, Jan, Walterová, Eliška, Jiří Mareš, *Pedagogický slovník*. [Pedagogical Dictionary]. (Praha: Portál, 2009), p. 71.

² Cabanová, Vlasta, *K etnopedagogickým pojmom regionálnej výchovy a regionálnej školy*. [On the ethno-pedagogical concepts of regional education and regional school]. In Švec, Š. et al. *Pojmoslovné spory a ich definičné riešenia vo výchovovede*. [Conceptual disputes and their definitional solutions in educational science]. (Bratislava: Stimul, 2003), pp. 55–67.

³ Kučera, Miloš, *Metódy školskej etnografie*. [Methods of school ethnography]. In Švec, Š. et al. *Metodológia vied o výchove: Kvantitatívno-scientické a kvalitatívno-humanitné prístupy v edukačnom výskume*. [Methodology of the educational sciences: Quantitative-scientific and qualitative-humanistic approaches in educational research]. (Bratislava: Iris, 1998), pp. 230–237.

⁴ Michálek, Ján, *Metódy historickej etnografie výchovy*. [Methods of historical ethnography of education]. In Švec, Š. et al. *Metodológia vied o výchove: Kvantitatívno-scientické a kvalitatívno-humanitné prístupy v edukačnom výskume*. [Methodology of the educational sciences: Quantitative-scientific and qualitative-humanistic approaches in educational research]. (Bratislava: Iris, 1998), pp. 238–243.

⁵ Volkov, Gennadij N. *Etnopedagogika*. (Čeboksary: Čuvašskoe knižnoe izdatel'stvo, 1974).

⁶ Müller, Klaus A., Alfred Tremel et al. *Ethnopedagogik: Sozialisatation und Erziehung in traditionellen Gesellschaften. Eine Einführung*. (Berlin: Dietrich Reimer Verlag, 2nd edition, 1996).

⁷ Renner, Erich et al. *Ethnopedagogik. Ein Report*. (Weinheim: Deutscher Studien-Verlag, 2000).

⁸ Průcha, Jan, *Etnopedagogika*. [Ethnopedagogy]. In *Pedagogika* [Pedagogika]. (Vol. 52, no. 2, 2002), pp. 195–205.

⁹ Unger – Heitsch, Helga, *Das Fremde verstehen. Ethnopedagogik als konkrete Hilfe in Schule und Gesellschaft. Grundlagen und Beispiele*. (2nd edition. Münster u.a. 2003).

¹⁰ Frolova, A. N., *Etnopedagogika detstva drevnich korennykh narodov severo-vostoka Rossii*. [Ethnopedagogy of the childhood of the old indigenous people of North-Eastern Russia]. (Magadan Kordis: Izdatel'stvo Pedagogika, 2003).

¹¹ Cabanová, Vlasta, *Tvorba obsahu vzdelania v regionalisticky orientovaných školách*. [Developing educational content in regional culture-oriented schools]. (Praha: Epocha, 2005).

“The subject is not only small exotic cultures, natural peoples, so-called primitive cultures, segmented societies, traditional societies (and other synonyms of these names), but all cultures – be they large cultures or regional cultures” (Tremblé, 1996, p. 141).

“The basic task of ethnopedagogy is the study of the specificity of the human education – its origin, development and present state; its place in the life of the people and its role in the culture. At the same time, ethnopedagogy has significant scientific tasks: based on the study of living educational processes in the human environment – especially in the family – to work out the means of interacting with these processes and also to help disseminate the most valuable heritage of education – to assimilate and elaborate it in the theory of education in parallel with the application of all this in the practice of education” (Volkov, 1974, p. 10).

“In the present concept, ethnopedagogy is a doctrine that studies the reality of human education and reveals the laws of education of traditional cultures in connection with the development of economic, social, spiritual and other social phenomena while also pointing out the methods, ways and functioning of contemporary educational systems in an organic whole” (Frolova, 2003, pp. 10–11).

Based on the above definitions, we can characterize the following main lines of ethnopedagogy:

- interconnection of the subject of ethnology and pedagogy,
- exploration of tradition and laws of education in various cultures,
- in the Czech environment – focusing on ethnic, racial and religious minorities,
- in the Slovak environment – accentuating the traditional culture of the regions, transferring the content of culture into education in schools, especially in the system of formal education,
- linking with the current societal trends, especially in education and training.

In the mentioned ethnopedagogical literature, it is possible to identify a focus on two areas of research applying the optics of the so-called “ingroup” and “outgroup”, specifically:

- the area of culture/s of the ‘own’ ethnic group (nation),
- the area of cultures of ‘other’ ethnic groups.

Within these, it is possible to further investigate education and learning in different and ethnically differentiated communities, such as ethnic minorities and groups and ethnographic groups.

Based on the areas above, the subject of music pedagogy in an ethno-pedagogical context can be divided as follows (Figure 1).

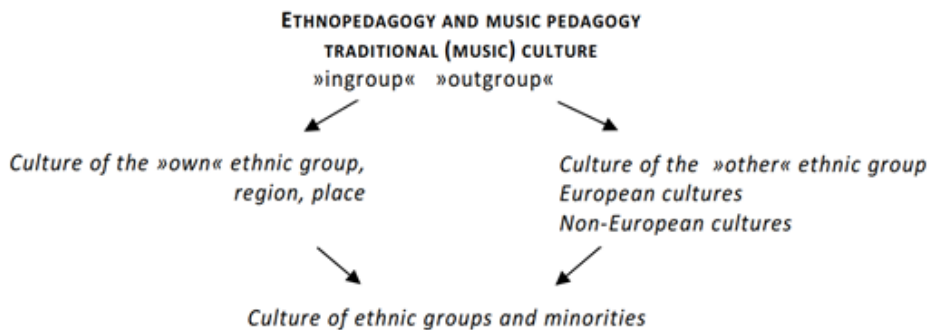


Figure 1.

From the above definitions of ethnopädagogy, we can conclude that the subject of music pedagogy in an ethnopädagogical context is:¹²

- the selection of interdisciplinary content of ethnopädagogy, ethnomusicology, and other scientific disciplines in music-pädagogical theory;
- the application of research methods used in ethnography and ethnology to music-pädagogical research with a focus on predominantly qualitative methods;¹³
- the analysis and comparison of traditional musical expressions of ethnic and other ethnically differentiated groups in the context of their continuation in the system of non-formal, formal, and informal education;
- the summary and creative transfer of the knowledge of ethnomusicology, music folkloristics, or music historiography into the content of music education according to different levels and types of music education;
- creative adaptation of various music pädagogical approaches, methods, and concepts into the music education system;
- the updating of traditional music at different levels, especially in the system of formal music education.

Since this is a relatively novel issue, raising many questions and topics, it is necessary to build a methodology for the field based on the interdisciplinary interconnection of the knowledge of different scientific disciplines. On an applied level, music education in an ethnopädagogical context deals with issues of content, scope, and pädagogical interpretation of mainly ethnomusicological oriented topics at all levels of education. In Slovakia, it emphasizes the integration and updating of its musical culture. Therefore, in the following text, we will reflect on the music-pädagogical principles that are based on the laws of Slovak folklore.

¹² Krušinská, Martina, *Methodological Aspects of Music Pedagogy in an Ethno-pädagogical Context*. In: *Dziedzictwo kulturowo-historyczne regionu: pedagogika międzykulturowa i regionalna – aspekty wychowawcze*. [Cultural and historical heritage of the region: regional and multicultural pedagogy – aspects of education]. (Kraków: Akademia Ignatianum – Wydawnictwo WAM, 2013), pp. 60–61.

¹³ Švec, Štefan et al. *Metodológia vied o výchove: Kvantitatívno-scientické a kvalitatívno-humanitné prístupy v edukačnom výskume*. [Methodology of the educational sciences: Quantitative-scientific and qualitative-humanistic approaches in educational research]. (Bratislava: Iris, 1998).

Music-pedagogical principles in an ethnopedagogical context

To my question:

*“Where do you live, children?”
three-year-old Kubko responded: “At Mommy’s.”
(from teacher’s memories)*

Principle of own activity – creativity

Folk musicians, especially singers, are at the same time creators, performers, and recipients of folk music.¹⁴ It can be said that in their musical activity, all the main activities are implemented at the same time, i.e., reception – reproduction – production. Of course, the degree of each musical activity depends on the musical abilities and skills of the individual. The highest ability of musical activity – musical creativity is developed in folk music primarily through improvisational variation techniques based on the musical skills of its creator. Similarly, in the theory and practice of music education, we emphasize the so-called elementary musical creativity, defined by the author of this term as “the elementary independent activity of the child in which the child creates a relatively new and objectively expressed musical quality based on the selection and combination of individual musical ideas.”¹⁵

This independent creative activity of a young person is characterized, as in folk music, by already acquired musical schemes (processes), which he or she transforms depending on the objective topic set in the given environment and the subjective mood. The active participation of the child performer in folk music art is most evident in children’s folk songs and games, which are still popular among children today.¹⁶

Similarly, as people used to modify songs to create their variations depending on life circumstances, we should dedicate more space for pupils’ own creativity in music education. We believe that the developed sense of creativity, frequently determined by the necessity of life,¹⁷ manifested, among other things, in musical creations that helped people overcome difficult situations in life.

¹⁴ Elsčeková, Alica, Oskár Elsček, *Úvod do štúdia slovenskej ľudovej hudby*. [Introduction to the study of Slovak folk music]. (Bratislava: Music Centre, 2005), p. 22.

¹⁵ Váňová, Hana, *Hudební tvořivost žáků mladšího školního věku*. [Musical creativity of pupils of younger school age]. (Praha: Editio Supraphon, 1989), p. 49–51.

¹⁶ For example, children’s folk songs and games, which we implement with children of toddler and pre-school age in music and movement workshops in Žilina (Children’s Station Záriečie, Pastoral Centre Hájik): *Slnko, slnko, poď na naše líčka* (Sun, sun, come on our cheeks), *Čičiček, čičiček* (Little siskin), *Javor, javor, javorová brána* (Maple, maple, maple gate), *Mám ručníček* (I have a towel), *O retaz* (O chain), *Kto nám pomôže ploty zapleťat* (Who will help us to weave the fences), *O čerta a anjela* (Devil and angel), *Hádaj, hádaj, haduľa, kde zlatá guľa* (Guess, guess), etc.

¹⁷ K. Plicka, captured the creation of a ballad (38 stanzas) by a 40-year-old widow Z. Vrbová, who said of the song: “I was looking for a sad voice ... and in two days, crying, I composed the song.” Cf. Slivka, Martin (ed.) *Karol Plicka o folklóre, fotografii, filme*. [Karol Plicka on Folklore, Photography, Film]. (Martin: ASCO, 1994), p. 75–77. J. Kresánek speaks of the changing shape of the same songs by the same performer. Cf. Kresánek, Jozef, *Slovenská ľudová pieseň zo stanoviska hudobného*. [Slovak folk song from a musical point of view]. (Bratislava: National Music Centre, 1997), p. 17. Similarly, V. Grieš from the village of Krmeš – Vlachy in an interview (April 2011) recalls the words of his father who, as a shepherd, “every day sharpened a stick differently.”



Figure 2. Meeting of regional culture-oriented primary schools, Malatiná 2017.
Photo Archive of the Centre of Ethnography and Art in Ružomberok.

Principle of processualism – a stimulating environment

In contemporary music education, we emphasize not only its activating – creative nature but also the processual character mentioned above. At this point, we would particularly stress the ability of the teacher/parent to perceive sensitively the different stages of development in which the young person is available to develop certain specific abilities and skills in each developmental period. This ability – unique to a particular developmental stage – can only be developed in active contact with a stimulating environment. Essential here is the fact that the specific kind of receptivity for the development of particular abilities gradually fades away at each developmental stage and is replaced by a different kind of receptivity at the next stage, necessary for the child's further development.¹⁸

In the past, it was considered natural to sing and play in families and village groups. This created a spontaneously motivating environment in which young people built up a rich repertoire of songs.¹⁹ Moreover, and this is another significant characteristic of the princi-

¹⁸ According to M. Montessori based on the experimental research of J. Piaget, the individual phases build on each other, and the level of the lower phase determines the level of the higher one. Cf. Krušinská, Martina, *Výchova k hudbe v škole Márie Montessoriovej: Podnety pre teóriu a prax hudobnej výchovy v alternatívnych a inovatívnych modeloch škôl na Slovensku*. [Music education in Maria Montessori's school: Implications for the theory and practice of music education in alternative and innovative school models in Slovakia]. (Ružomberok: PF KU, 2009), pp. 25-27.

¹⁹ According to A. Jágerová, in the past, singing was almost an everyday part of life; girls as young as fifteen in the countryside usually mastered the entire local repertoire. Cf. Jágerová, Andrea (ed.) *Škola ľudového spevu II.: metodický materiál pre*

ple of processualism, in collective music-making, there was no emphasis on the external performance of the performers in the sense of artistic accomplishment; people sang and played for pleasure. Since collaborative music-making was not divided into performers and their recipients – everyone participated in the process to their own degree, and no one was threatened in terms of the external view of the spectator – there was a natural consideration of the momentary mood, disposition, or indisposition of the individual, alternating tension and release with respect to individual and group dynamics.

In the music-educational process, we should also respect the grasp of the learning material “here and now”, as opposed to the requirement of an outward-looking performance. The more spontaneous the pupils’ musical reception, reproduction, and production – focused on their intrinsic motivation – the more joyful it will be.²⁰ Only after this phase does we come to the phase of reflecting and fixing musical shapes for a potential public presentation.

Principle of perception – discrimination – selection

“What is distinctive and artistically valuable in folk music, the folk collective with clear aesthetic judgment recognizes – separates the tares from the wheat. Only those melodic, rhythmic, and formal elements that are the most valuable become part of the folk music tradition.”²¹

Even a child of toddler and preschool age can spontaneously recognize a more cultivated tone from a less cultivated one.²² However, the ability to distinguish higher musical forms at an early age may gradually be lost by the young person due to the stimuli of the commercial media environment. Through information and communication technologies we have more information but less ability to distinguish the “essential from the less essential.”

Young people expect such speed, and efficiency schemes from life as current technical possibilities offer. In education and training, too, there is more emphasis on the time-performance (horizontal) plane as opposed to the space-being (vertical) plane. In this context, experts point to changes in the lifestyle paradigm of the younger generation. They point to the phenomenon of the “internet generation” that is forming a new/different identity in the so-called virtual reality.²³

M. Montessori in her time, in connection with the destructive influence of the commercial environment, strongly demanded that the educational environment should not overwhelm

pedagógov ľudového spevu. [School of folk singing II: methodological material for folk singing teachers]. (Zvolen: POS, 2002), p. 89.

²⁰ We cannot forget the experience from the 6th grade of primary school when we were learning the song *Under Our Windows Water Flows* in a music education class. The children liked it very much and often asked to sing it. Janko used to sit in the front and sang with enthusiasm, but out of tune. When we finished the song, Janko joyfully declared, “Teacher, but how well we sang...”

²¹ Elscheková, Alica, Oskár Elschek, *Úvod do štúdia slovenskej ľudovej hudby.* [Introduction to the Study of Slovak Folk Music]. (Bratislava: Hudobné centrum, 2005), p. 20.

²² The claim is based on an experiment with children of toddler and preschool age at the Ži-ra-fa Centre in Žilina, in which the majority of children aged 2–6 chose a chime with more sophisticated-sounding tones compared to an identical-looking chime with less tonal sonority (M. Krušinská, April 2011).

²³ See Krbaťa, Peter, *Archetypálna hudobná kultúra versus virtuálna realita.* [Archetypal music culture versus virtual reality]. In Zeleiová G., Jaroslava (ed.) *Etnopedagogické a muzikoterapeutické paradigmy v hudobnej pedagogike.* [Ethnopedagogical and music therapy paradigms in music pedagogy]. [CD-ROM]. (Trnava: Pdf TU, 2009).

the child's senses but stimulate them to differentiate and structure phenomena and finally to self-control.²⁴ Similarly, the music teacher should lead the young person at any level and type of education to differentiate higher – more mature musical forms, especially in the current era of the so-called **acoustic smog**, which by its opacity is often a source of manipulation of young people's views and attitudes.



Figure 3. Primary Art School of Folk Dance and Music in Ružomberok.
Photo Archive of the Centre of Ethnography and Art in Ružomberok.

Karel Plicka, reflecting on his ethnographic work in Slovakia, pointed to “...healthy taste and a great sense of harmonious wholeness [of the Slovak people, MK]...abilities which they now lack...”. This sense he attributed to Slovak conservatism, i.e. his ability to choose from the foreign only the elements that reflected their own feelings and which could harmonically blend in with their tradition.²⁵ As O. Elschek and A. Elscheková also argued, the original collective folk music preserved mainly those folk music compositions that the most gifted individuals created.²⁶ A significant role in this development was played by the active approach of each individual, at least in vocal expression, and the subsequent ability to

²⁴ Krušinská, Martina, *Výchova k hudbe v škole Márie Montessoriovej: Podnety pre teóriu a prax hudobnej výchovy v alternatívnych a inovatívnych modeloch škôl na Slovensku*. [Music education in Maria Montessori's school: Implications for the theory and practice of music education in alternative and innovative school models in Slovakia]. (Ružomberok: PF KU, 2009), pp. 27–28.

²⁵ Slivka, Martin (ed.) *Karol Plicka o folklóre, fotografii, filme*. [Karol Plicka on folklore, photography, film]. (Martin: ASCO, 1994), p. 42.

²⁶ Elscheková, Alica, Oskár Elschek, *Úvod do štúdia slovenskej ľudovej hudby*. [Introduction to the study of Slovak folk music]. (Bratislava: Hudobné centrum, 2005), s. 20.

appreciate and adopt a more ‚mature‘ musical form in the process of passing on folk variants through oral tradition.

Principle of integrity – continuity

Ethnomusicologists agree that we cannot study folk music in isolation from other artistic components. They also point to the integrated nature of human experience and artistic expression, in particular, the connection between human lives in the past and their artistic expressions, already mentioned above in the principle of activity-creativity, points to an important ontological experience that should be further developed in musical-educational action: to enable young people to express their momentary attunement **musically** in life. In this way, we can attribute a "higher meaning" to spontaneous, often destructive expressions of young people through musical representation.

From a cultural-anthropological point of view, the requirement of wholeness-continuity is implemented with respect for the cultural environment into which the child is born. In relation to a child who lives in an environment with a specific spiritual-cultural and historical continuity, it is significant to deal sensitively with elements stemming from a different – non-continuous cultural area. In the educational activity, we should enable children to relate to phenomena that are part of their cultural environment, through which they can form relationships and form their identity.

We believe that creating a (musical) environment that is close to the child's ontological, ontogenetic and cultural-anthropological point of view fundamentally influences the healthy development of a young person.²⁷

In the music-educational process, we further strive to meet the requirement of integrity and continuity by equal representation of all musical activities (singing, playing an instrument, listening, movement and dramatization), by linking music with other arts, by connecting the music-educational process with the annual cycle and its holidays, and by cross-curricular links. Particularly significant, especially at a younger age, is the connection between movement – speech – music, as Orff educators point out,²⁸ which is naturally represented, for example, in children's folk games and songs in the mother tongue.

The holistic-elementary approach²⁹ leads to the integration of experience in the sense of the interconnectedness not only of individual artistic areas but, above all, in connection with human life. The active musical expression of a young person should be associated with various – not only school – activities,³⁰ as in the past, songs accompanied work or various ceremonies, as the expression of human pain and joy.

²⁷ Zeleiová G., Jaroslava, *Proces diferenciácie a integrácie v psycho-spirituálnom vývine*. [The process of differentiation and integration in psychological spiritual development]. In *Psychologické dni. Metanoia a harmónia človeka*. [Psychology Days. Metanoia and human harmony]. Proceedings from the conference on 6.–8. 9. 2007. (Bratislava: Stimul, 2007), p. 333–338.

²⁸ Blažeková, Miroslava, *Orffov Schulwerk: Princípy a adaptácia*. [Orff's Schulwerk: Principles and Adaptation]. (Nitra: University of Constantine the Philosopher, 2011), p. 53–85. B. Haselbach, a teacher at the Orff Institute in Salzburg, when she was a jury member for a competition of children's folklore ensembles in Slovakia, said: "you have Orff here, all you have to do is rework the methodology." (From an interview with M. Blažeková, November 2019).

²⁹ Elementary, Lat. *elementaris* – primordial, initial, basic, central.

³⁰ Five-year-old Tobias, who was attending our music and movement workshops, started singing a song as he opened a window into which the sun was shining: "Sun, sun, come on our cheeks"... We give this example as a model of the natural interaction of life events and the musical response to them already in young children. (From an interview with his mother Anna, May 2008).

Principle of community

Various educational approaches, especially alternative and innovative ones, emphasize the individualization of the learning process. On the one hand, such an approach brings more effective results for individuals, on the other hand, it significantly weakens their adaptability in the collective and the ability of young people to cooperate.³¹ The process of folk art creation is generally referred to as a collective process, determined by the creative impulses of individuals. The collective and the individual do not exist separately but in mutual interaction. Without the creative input of the individuals and their active acceptance by the collective, folk art would not have been created and developed.³²

It can also be said that the interpretation of folk music itself contains the principle of collectivity. The existence of the community, which is losing its significance today through the emphasis on individualism, is thus naturally reinforced.

As Orff pedagogues also point out,³³ a creative process only emerges in a space where the participants are mutually inspired. However, it is important that favorable social relations are established in the collective. The more socialized the group, the more creative the musical expressions of its individuals will emerge in the music-educational process, and vice versa. It is important to remember that only in relationships a person is able to live fully, and it also applies to the educational process.

Examples of good practice

The subject of *Regional Education* in primary schools

After 2008, the optional subject of Regional Education started to be implemented in Slovak schools. This partly followed the school model of Extended Regional Education and Folk Culture from the 1990s. This innovative school model has undergone experimental validation in several Slovak schools. Its format of educational content was further transferred to the content of the elective subject of Regional Education. Research (2005, 2011)³⁴ showed that pupils in primary schools collected folk songs of their region, sorted them, created their own songbooks, played folk instruments of their region, collected various folk artifacts,

³¹ Krušinská, Martina, *Inovácia hudobnej výchovy v alternatívnych a inovatívnych edukačných programoch na Slovensku*. [Innovation of music education in alternative and innovative educational programmes in Slovakia]. In *Výchova k hudbe v škole Márie Montessoriovej: Podnety pre teóriu a prax hudobnej výchovy alternatívnych a inovatívnych modeloch škôl na Slovensku*. [Education for music in Maria Montessori's school: Implications for the theory and practice of music education in alternative and innovative school models in Slovakia]. (Ružomberok: PF KU, 2009), pp. 60–61.

Krušinská, Martina, *Regionálna výchova a ľudová kultúra v základných všeobecnovzdelávacích a umeleckých školách*. [Regional education and folk culture in primary general education and art schools]. In: *Objavovanie strateného v čase: Umenie a remeslá etnografického charakteru regiónov Liptov a Orava*. [Discovering the Lost in Time: Arts and Crafts of the Ethnographic Character of the Liptov and Orava Regions]. (Ružomberok: Verbum, 2012), pp. 47–56.

³² Elscheková, Alica, Oskár Elschek, *Úvod do štúdia slovenskej ľudovej hudby*. [Introduction to the Study of Slovak Folk Music]. (Bratislava: Hudobné centrum, 2005), p. 20.

³³ Blažeková, Miroslava, *Orffov Schulwerk: Princípy a adaptácia*. [Orff's Schulwerk: Principles and Adaptation]. (Nitra: Univerzity of Constantine the Philosopher, 2011), pp.53–85.

³⁴ See more details Krušinská, Martina, *Elementary Art School of Folk Dance and Music in the Context of Regional Culture-Oriented Schools in Slovakia*. In: *Central European Journal of Educational Research*. (Debrecen: Debreceni Egyetem. Vol. 3, No. 1, 2021), pp. 2–5.

exhibited the objects on the school premises, participated in school folklore ensembles, and took part in various cultural events of the region. In primary schools, the subject was mainly implemented by subsidizing one lesson per week. Some teachers created specific teaching material for pupils related to their region.



Figure 4. Primary Art School of Folk Dance and Music in Ružomberok.
Photo Archive of the Centre of Ethnography and Art in Ružomberok.

Primary Art School of Folk Dance and Music in Ružomberok

The school started its activity in 2008. From research (2011, 2017)³⁵ we can conclude that this is a unique school model not only in the world but also in Slovakia. The school has undergone experimental validation. Currently, the school implements a music department and a dance-music department. In both departments, children sing, play, and dance the repertoire of the villages of the Lower Liptov region. However, each branch emphasizes a different artistic field. The school director says that all the villages of the Lower Liptov region are still ethnographically interesting and varied in musical and dance style. His concern is that children who master these artistic styles will “bring back” the original folk culture to the villages.

³⁵ See more details Krušinská, Martina, *Elementary Art School of Folk Dance and Music in the Context of Regional Culture-Oriented Schools in Slovakia*. In: *Central European Journal of Educational Research*. (Debrecen: Debreceni Egyetem. Vol. 3, No. 1, 2021), p. 5-8.

Concept of Music Education in regional culture-oriented primary school

In the following text, we introduce the author's concept of Music Education in regional culture-oriented primary schools focused on the uniqueness of a particular region. We refer here, in particular, to the subjects of Music Education and Regional Education, or the cross-cutting topic of Regional Education and Folk Culture, in which the presented lines can be developed. In no way does the proposal claim to cover the entire educational content of the subject of Music Education and Regional Education. We understand it as a performance standard that partially interferes with the aforementioned subjects' holistic content.

Objectives of Music Education

Intellectual-cognitive area³⁶

- the pupils know the folk songs of the region (create their own songbook);
- know and can name typical musical instruments; know the composition of the music of the region;
- can name children's folk games and dances of the region;
- recognize and name the typical features of their regional (local) folk music and dances;
- know the artistic personalities of their region and identify their significant works;
- know the customs and traditions, important historical milestones and cultural events of their region;
- know the culture of ethnic minorities and groups in the multicultural environment of the region.

Socio-affective domain

- the pupils verbally express and subjectively evaluate the received music;
- non-verbally express the received music through the language of other arts (e.g., visual, dramatic, dance arts);
- the pupils initiate and bring their ideas into the musical process (possibility of improvisation, elementary creation);
- cooperate with other pupils, evaluates constructively, and appreciate others (development of interpersonal skills);
- have an empathetic and constructive attitude toward classmates from ethnic minorities and groups within the multicultural environment of the region;
- are capable of self-reflection, self-assessment, and self-regulation in the music-educational process (development of intrapersonal skills).

³⁶ For the three activity areas of abilities see Švec, Š. et al. *Pojmoslovné spory a ich definičné riešenia vo výchovovede* [Conceptual disputes and their definitional solutions in educational science]. (Bratislava: Stimul, 2003), p. 12-16.

Sensory-motor domain

- the pupils sing in an appropriate singing position with regard to the regional singing styles;
- the pupils play sound and musical instruments typical of the region: in the lower grades, this is a tactile and auditory experience with instruments; in the upper grades, the pupils play a simple melody on selected melodic instruments;
- the pupils produce folk instruments (sound toys) representing the main instrumental groups;
- master regional children's folk games;
- dance a simple regional dance;
- the pupils create their own elementary variations in movement, playing a musical instrument, and singing.

Criteria for content creation

In developing the educational content of the subjects of Music Education and Regional Education, it is necessary to consider the following criteria from the musical-pedagogical point of view in the creation of school educational programs of regional culture-oriented schools:

Horizontal line

- implementation of interrelated musical activities (components): **singing activities, playing an instrument, listening to music,³⁷ movement and dramatization of music;**
- based on the above individual musical activities, the acquisition of concepts and knowledge of the region's musical tradition.

Vertical line

- selection of topics of the Music Education curriculum in an ethno-pedagogical context (**what?**);
- the scope of the individual topics in the Music Education content in the ethno-pedagogical context expressed in terms of time (**how many?**);
- pedagogical interpretation applying different methods and forms of ethno-pedagogically oriented Music Education content (**how?**).

Diagonal line

- respect for anthropological/ontological laws: **working with mother tongue, the principle of own activity – creativity, the principle of processualism – stimulating environment, the principle of perception – discernment – selection, integrity – continuity, the principle of community;**

³⁷ We mean both listening to nonartistic music, especially folk music, and to artistic music based on the folk idiom of one's own culture.

- respect for music laws: **the principle of repetition – transformation (variation) – contrast, working with spatial and temporal elements of musical language (linking elements of native and musical language), working with musical symmetry and asymmetry, the static and dynamic nature of music, etc.;**
- respect for ontogenetic laws: **significant ontogenetic milestones in the life of a young person – years 3, 6, 9, 12, individual developmental stages and transitional phases defined by ontogenetic psychology;**
- respect for didactic laws: **the didactic principle of illustration, sequence, appropriateness, activity, consistency and durability; motivation, structure of the educational process respecting the alternation of work intensity, gradation of experience, emphasis on reception – reproduction – production (creativity).**

Conclusion

In the text, we have pointed out the specific Slovak content of ethnopädagogia, which explores the culture of individual regions of Slovakia. At the same time, it does not exclude the phenomenon of multiculturalism within one region; on the contrary, it highlights everything that is unique in the education framework. However, this means that the education process reveals the region's micro-world, which thus becomes a macro-space for exploring the multiplicities and specificities of regionally bounded culture. The journey "inside" one's own culture versus the discovery of the various geographically distant cultures of the world can be a way of perceiving and understanding one's own identity as a uniqueness that is not replaceable by anything or anyone.

The music-pedagogical principles we have defined are more or less universally known. However, the path to them is a revelatory one, because it is based on the sources of the 'home culture' (sic the music-pedagogical conception of Z. Kodály) and not on the sources of other cultures (sic the conception of C. Orff). Within the framework of music-pedagogical thinking in Slovakia, we are unaware of any texts dealing with music-pedagogical theory concerning the sources of domestic folk creativity. At the same time, we want to further confront our pedagogical thinking in the context of world pedagogical concepts, which are, for example, the findings of M. Montessori's pedagogical anthropology. We have partly opened this routing in the text.

The fact that there are regionalist-oriented schools in Slovakia is pleasing to us (examples of good practice). At the same time, the mentioned state of affairs points to the interest of schools in regional folk culture. With an original concept of music within the framework of regional education, we want to facilitate music education in such school models.

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FRANTIŠEK SEDLÁK'S LEGACY TO CZECH AND SLOVAK MUSIC PEDAGOGY AND MUSIC PSYCHOLOGY

Hana Váňová

Abstract

The study analyses the role of František Sedlák (1916–2002) in the process of forming didactics of music education and music psychology as independent disciplines and teaching subjects at pedagogical faculties in former Czechoslovakia. It traces the significant moments in his life that formed the basis of Sedlák's theoretical insight and valuable practical experience. Sedlák's conception of the didactics of music education and music psychology is analyzed in detail, and the interconnection of music psychological and pedagogical approaches is emphasized.

Keywords

František Sedlák; music pedagogy; didactics of music education; music psychology; interdisciplinarity; conceptual work; teacher training; music education practice; Czech music culture.

This year marks the 20th anniversary of the death of František Sedlák, an important Czech music teacher and psychologist, choirmaster and violinist.¹ His life path as a teacher at all types of schools and an active musician led to a career as a university teacher, researcher and publicist. He is known to the professional public mainly from the time he founded and headed the Department of Music Education at the Pedagogical Institute in Brandýs nad Labem (1960–1964) and later at the Faculty of Education of Charles University in Prague (1970–1982), worked as the managing editor of the journal *Estetická výchova* [Aesthetic Education] (1972–1991), solved and coordinated numerous scientific tasks and worked in many scientific committees. The results of his lifelong work have been published in a wide range of professional articles, scientific studies, scripts, monographs and key university textbooks in the field of didactics of music education and music psychology.²

If we are to evaluate František Sedlák's contribution to science and the teaching profession, it is useful to trace the roots of his theoretical insight and practical experience, reinforced by his ability to systematize and generalize. As a recent graduate of the

¹ Doc. PhDr. František Sedlák, CSc., was born on 27 July 1916 in Jaroměřice nad Rokytnou and died on 17 June 2002 in Brandýs nad Labem.

² There is still no detailed bibliography about František Sedlák in the Czech professional literature. The most biographical and bibliographic information can be found in Petra Dolejšová's diploma thesis (2011), in *Český hudební slovník osob a institucí* [Czech Musical Dictionary of Persons and Institutions], online; https://www.ceskyhudebnislovník.cz/slovník/index.php?option=com_mdictionary&task=record.record_detail&id=7346) and in smaller articles and studies (see attached selected bibliography at the end of this study).



František Sedlák (1916–2002). Photo archives.

Teachers' Institute in Znojmo, he extended his musical education by privately studying violin and music theory at the music school in Moravské Budějovice with the violin virtuoso Váša Holub (1937-1941), and after moving to Bohemia he continued his musical self-education at the music school in Mladá Boleslav. In 1944 he passed the state examination in violin at the Prague Conservatory and two years later in choral singing. He performed publicly as a violinist (solo and orchestral playing), played the viola part in string quartets (Česká Lípa, Brandýs nad Labem), directed many student female and mixed choirs (Česká Lípa, Liberec, Brandýs nad Labem). The wide range of this rich musical experience was later reflected in many of the musical psychological and didactic conclusions of his publications, as well as his experience of teaching in many types of schools (from primary to university and from general to music). Sedlák continuously supplemented his education in this respect as well: he passed the examination for teaching competence in general schools (1937) and the examination for competence to teach Czech, music education and civics in secondary schools (1949). He graduated from the University of Pedagogy in Prague with a degree in

music education—playing instruments (1958) and obtained a teaching qualification for the 9th–11th consecutive years of eleven-year secondary schools. After accepting a position as an assistant professor at the Department of Music Education of the Pedagogical Institute in Brandýs nad Labem in 1959, František Sedlák continued to acquire professional knowledge. In 1964 he defended his habilitation thesis *Naučíme zpívat všechny děti?* [Shall we teach all the children to sing?]³ and in 1965 he was appointed associate professor in the field of music education methodology.⁴ In 1968 he received his PhDr. degree and in 1972, after defending his candidate's dissertation, which was later published under the title *Hudební vývoj dítěte* [Musical development of the child],⁵ he received the title CSc.⁶

Under Sedlák's leadership of the Department of Music Education, its members were intensively involved in scientific research activities over the years and profiled themselves in their areas of expertise.⁷ Sedlák was a leading researcher and coordinator of many research tasks of the Ministry of Education (for example the departmental research plans entitled *Vliv estetické výchovy na utváření osobnosti žáka základní školy* [The influence of aesthetic education on the formation of the personality of the primary school student], *Inovace a modernizace obsahu a forem výuky hudební výchovy* [Innovation and modernization of the content and forms of teaching music education] and more. From the outputs of these scientific research tasks, the scientific proceedings of the Department of Music Education No. 2 to 7 were published in 1972–1990,⁸ which are still used as basic study materials in the field. Sedlák is the author of extensive introductory studies in each of them.⁹

During his tenure at the Faculty of Education of Charles University, František Sedlák was a member of the scientific council, vice-dean, chairman of the rigorosum committee, chairman of the committee for the defence of candidate theses, member of habilitation committees, opponent of candidate and habilitation theses. He was a supervisor of a large number of scientific aspirants from the Czech and Slovak Republics, many of whom continued or are continuing their scientific and conceptual work as university associate professors and professors (Milan Holas, Miloš Kodejška, Eva Langsteinová, Jiří Skopal and many others) and continue his legacy.

³ The work was awarded a special prize of the Czechoslovak Society for Music Education in the category of theory and methodology of music education. It was published two years later (Praha: SHV, 1966. 136 pages).

⁴ In the sixties of the twentieth century, the habilitation procedure in the Czechoslovak Republic was not conditional on obtaining scientific degrees.

⁵ Praha: Supraphon, 1974. 200 pages.

⁶ Degree CSc. (Latin *candidatus scientiarum*) was awarded in the Czechoslovak Republic until 1998, when the new law on universities came into effect and replaced the CSc. degree with the internationally recognized academic degree Ph.D.

⁷ For example Jaroslav Herden (listening to music), Jiří Kolář (development of intonation skills), Jiří Laburda (harmony), Alena Tichá (voice education), Hana Váňová (children's musical creativity), Miloš Kodejška (preschool music education) and many others.

⁸ Praha: Charles University, 1972–1990.

⁹ Sedlák, František. Strukturální složky hudebního vývoje člověka [Structural components of human musical development]. In: *Collection of Scientific Studies of the Department of Music Education 2*. Praha: Charles University, 1972, pp. 33–64. Metodologická východiska zkoumání hudebního vývoje člověka [Methodological starting points for the investigation of human musical development]. In: *Collection of Scientific Studies of the Department of Music Education 3*, Praha: Charles University 1976, pp. 9–82. Některé psychologické aspekty hudebního vnímání [Some psychological aspects of musical perception]. In: *Collection of Scientific Studies of the Department of Music Education 4*, Praha: Charles University, 1980, pp. 9–48. Tvořivé prvky v hudebním vnímání [Creative elements in musical perception]. In: *Collection of Scientific Studies of the Department of Music Education 5*, Praha: Charles University, 1985, pp. 11–26. K psychologii hudebních dovedností [To the psychology of musical skills]. In *Collection of Scientific Studies of the Department of Music Education 6*, Praha: Charles University, 1987, pp. 11–38. K psychologii emocí a citů spjatých s hudbou [On the psychology of emotions and feelings connected with music]. In: *Collection of Scientific Studies of the Department of Music Education 7*, Praha: Charles University, 1990, pp. 11–27.

Aside of his rich scientific, publishing, teaching and management activities at his workplace, Sedlák was also intensively involved in socially beneficial work. In 1966–67, he was chairman of the Ministry of Education's commission for the preparation of a new concept of music education in primary nine-year schools and reviewed proposals drawn up by the Pedagogical Research Institute in Prague. In 1966 he invited Vladimír Poš, Božena Viskupová and other music teachers to Brandýs nad Labem to experimentally test the effectiveness of the Orff method and its Czech adaptation by Ilja Hurník and Petr Eben with children from the local primary school. The results of the three-year experiment aroused the interest of domestic and foreign teachers and influenced the new concept of music education that was being formed¹⁰. Sedlák was one of the founding members and a member of the presidium of the Czechoslovak Society for Music Education, which was newly established in Prague on 29 September 1967. He was delegated several times to conferences of the International Society for Music Education (Dijon, Moscow, Warsaw). Later he was also a member of the committee of the Czech Music Society in Prague, a member of the editorial team of the *Comenium musicum* edition at Supraphon, a reviewer of scientific assignments from other departments and publications by other authors, chairman of the Subject Commission for Music Education at the Ministry of Education and a member of the Commission of Experts. In June 1972, he accepted the position of managing editor of the journal *Estetická výchova* [Aesthetic Education], to which he had already contributed frequent articles. He remained in this position until 1990, when the journal, published by the State Pedagogical Publishing House, was suspended for financial reasons. Under his editorship, this monthly journal became a well-informed journal, in which, in addition to theoretical and conceptual studies, there was no lack of stimulating experiences from the music education practice.¹¹

Sedlák focused his pedagogical, scientific and publishing activities on two key areas for teachers – **didactics of music education** and **music psychology**. During his lifetime, Sedlák published more than 120 scientific studies, articles and reviews in many periodicals like *Estetická výchova* [Aesthetic Education],¹² *Předškolská výchova* [Preschool Education], *Opus musicum*, *Komenský*, *Slovenská hudba* [Slovak Music], *Hudební rozhledy* [Music Review], *Hudební věda* [Musicology], *Učitelství noviny* [Teachers' Newspaper], *Rodina a škola* [Family and School], *Múzy v škole* [Muses in School], *Hudební nástroje* [Musical Instruments] and so on. He already addressed didactic topics in publications from between 1975 and 1977.¹³ For the subject of didactics of music education he conceived and published with a team of authors (Jiří Kolář, Jarmila Vrchotová-Pátová, Vladimír Koula) in 1979 the national university textbook *Didaktika hudební výchovy na druhém stupni základní školy* [Didactics of music education at the second level of primary school].¹⁴

¹⁰ The conclusions of the experiment are published in Sedlák's monograph *Hudební vývoj dítěte* [The musical development of the child] (Praha: Supraphon, 1974), on pages 173–177.

¹¹ Váňová, Hana. Historie, současné potřeby a poslání časopisu *Hudební výchova* pro hudebně pedagogickou teorii a praxi [History, current needs and mission of the journal Music Education for Music Pedagogical Theory and Practice]. In: *Collection of contributions from Visegrád music seminars in Prague in 2008*. Praha: UK – PF, 2009, pp. 86–88.

¹² Over the years, the magazine was renamed *Hudební výchova* [Music Education] three times. It is now published under this name.

¹³ E.g. Lýsek, František and Sedlák, František, et al. *Metodika hudební výchovy v 1.–5. ročníku ZDŠ* [Methodology of music education in the 1st–5th year of primary school]. Praha: SPN, 1975. 199 pp.

Sedlák, František et al., *Nové cesty hudební výchovy na základní škole* [New ways of music education in primary school]. Praha: SPN, 1977. 284 pp.

¹⁴ Praha: SPN, 1979. 352 pp.

In 1985, in collaboration with Rudolf Siebr, he published the textbook *Didaktika hudební výchovy na prvním stupni základní školy* [Didactics of music education at the first level of primary school].¹⁵ For the subject of music psychology, he then wrote the seminal publications in this field – *Psychologie hudebních schopností a dovedností* [Psychology of musical abilities and skills] (1989)¹⁶ and *Základy hudební psychologie* [Basics of Music Psychology] (1990).¹⁷

These works are still used in the Czech Republic and Slovakia as the main study literature in both fields. They show obvious interdisciplinary links – Sedlák's didactic concept is characterised by a distinctive psychological approach to the child, consideration of the laws of his/her musical development, respect for the structure and dynamics of musicality of children of a given age.¹⁸ Thus, his didactics of music education acquire psychological dimensions and music psychology acquires didactic dimensions by applying its findings to the music education process. The unity of the psychological-didactic approach is clearly evident from the title of the last monograph *Hudební psychologie pro učitele* [Music psychology for teachers] (2013).¹⁹

In the following, let us pay attention to a concrete **analysis of Sedlák's conception of didactics of music education and then his music psychology.**

At the time when Sedlák's seminal music didactic works were written, the didactics of music education was understood as a structural part of music pedagogy.²⁰ As a science of all educational processes and phenomena related to music, music pedagogy encompasses all communication with music in and out of school. Thus, in addition to institutional influence, the family, the child's extracurricular activities, mass media, and so on, also are intertwined in the process of aesthetic cultivation. The didactics of music education is concerned only with school practice, it is usually understood as a theory of music teaching. In its structure, one can distinguish between more general and more specific levels – on the one hand, general regularities are applied in the music education process (for example teaching principles and methods, organizational forms of teaching, lesson structure, lesson planning etc.). But on the other hand, the specificity of music and its didactic interpretation in different subjects gives rise to a large number of specialized music didactics. These are divided according to the type of music education (general, specialised, professional) and the age of the child (didactics of music education in kindergarten, primary school etc.). The didactics include generalised methodological procedures (for example practicing a song by imitation or intonation, working with a listening piece etc.). However, if a ready-made instruction is given on how to teach a certain subject or develop specific musical skills, these are methodologies – in relation to methodology, didactics of music education is a more

¹⁵ Praha: SPN, 1985. 312 pp.

¹⁶ Praha: Supraphon, 1989. 264 pp.

¹⁷ Praha: SPN, 1990. 320 pp.

¹⁸ Poledňák, Ivan. *Hudební věda II. [Musicology]*. Praha: SPN, 1988, p. 448.

¹⁹ Sedlák, František, Hana Váňová. *Hudební psychologie pro učitele* [Music psychology for teachers]. 2nd revised and expanded edition, first published by Karolinum. Praha: Karolinum, 2013. 408 pages. Published also as an e-book in pdf in September 2013. It is an update of the earlier publication by František Sedlák, *Basics of Music Psychology* (SPN, 1990), with the contribution of Hana Váňová.

²⁰ Together with the general theory of music pedagogy, its history, comparative and experimental music pedagogy, adult pedagogy, after-school and functional music education pedagogy, and the psychological foundations of music education. Sedlák, František, et al. *Didaktika hudební výchovy na druhém stupni základní školy* [Didactics of music education at the second level of elementary school]. Praha: SPN, 1979, p. 9.

theoretical phenomenon.²¹ In Sedlák's conception, didactics of music education examines the aims, tasks, methods and forms of teaching, in other words – the relationship between content and method, the way of conveying the material to the pupil. It takes into account the individual peculiarities of the child, the specificity of the musical art and the interactive relationship between teacher, pupil and teaching.²²

Sedlák's conception of the didactics of music education anticipated certain tendencies in the development of the sciences at the turn of the millennium. These include, in particular, **interdisciplinarity**, the use of internal contexts and interrelationships between the sciences. The current trend to overcome the tendency of disciplines to create relatively closed systems of knowledge and systems of separated professional languages ensures that existing systems are constantly confronted not only with developments in their own field, but also with the scientific knowledge of related and more distant disciplines. There is talk of interdisciplinary overlap, of multidisciplinary connections linked to the creating common language. Sedlák considered music pedagogy and, consequently, music education didactics as a frontier discipline, an open system that investigates music education phenomena in appropriate interactions and links to the knowledge of related disciplines. Within its scope, musicological disciplines such as music theory, music history, organology, and so on, are integrated, which are presented here in the form of knowledge. The didactics of music education selects and integrates this knowledge, searches for pedagogical dimensions of its acquisition and optimises this process in cooperation with other socio-musical disciplines such as music psychology, sociology and aesthetics. Several points of view can be traced in Sedlák's conception:

1. psychological (development of internal musical prerequisites, that is the structure of the pupil's musical abilities and skills, consideration of the child's developmental characteristics, internal motivation and its self-strengthening mechanisms);
2. diagnostic (determining the developmental level of musical abilities and skills and the level of musical knowledge);
3. aesthetic (searching for ways for the child to understand the means of musical speech through his/her own activity and creative activity and thus be able to perceive music as an aesthetically significant message);
4. sociological (creation of common musical experiences during collective musical activities, feeling of belonging, responsibility for performance etc.);
5. pedagogical (searching for methods and procedures that facilitate the dialogue between the subject and the musical work and at the same time shape the musicality of the individual).

Since the turn of the millennium, there has been a growing tendency in the Czech Republic to consider branch **didactics as a separate scientific discipline**.²³ Already in

²¹ Váňová, Hana. Současná situace a problémy v didaktice hudební výchovy [Current situation and problems in the didactics of music education]. In: Janík, T., Mužík, V., Šimoník, O., ed. *Oborové didaktiky v pregraduálním učitelském studiu*. [Subject didactics in undergraduate teacher studies]. Brno: Masaryk University, 2004, p. 54.

²² Váňová, Hana. František Sedlák didaktice hudební výchovy [František Sedlák for didactics of music education]. *Hudební výchova*, vol. 24, 2016, no. 4, pp. 10-12.

²³ It is necessary to distinguish between didactics as an emerging scientific discipline, the subject of which is the entire musical communication process in the field, and didactics as a teaching subject, which can approach the content of science selectively.

2004, a national conference “Field didactics in undergraduate teacher education” was held at the Faculty of Education of Masaryk University in Brno, which outlined a number of stimulating issues in the process of forming didactics of individual disciplines, more or less valid also for music education didactics. It was stated that while in the world the constitution of disciplinary didactics is an indisputable reality, in the Czech Republic the situation is different, as disciplinary didactics have not yet fully established themselves as scientific and academic disciplines. The main protagonists of the field with a clear concept and scientific production will play a decisive role.

The ongoing discussion across disciplines is only marginally related to the music field. Sedlák’s concept of didactics of music education grew out of the requirement of a complex activity-based concept of music education, the influences of modern European music education systems, and the many modernising tendencies that penetrated the teaching of other subjects (group teaching, work in departments, differentiation of pupils, testing as a basic method of diagnosis, development of children’s creativity etc.). It can therefore be stated that at the time of its creation, this concept of music education didactics was already timeless.

Let us recapitulate the basic ideas of Sedlák’s still inspiring and valid concept of musical didactics published in both of the above-mentioned textbooks of didactics²⁴ in the form of answers to the questions that every didactics asks.

The answer to the question “WHY to teach?” are the stated aims and tasks of music teaching. Music education aims to the development of the child’s personality through active communication with the music work, and considers the main tasks to be education about music and education through music. In this process it respects the principles of modern teaching:

- humanity (every child is drawn into contact with music, regardless of the level of development of his/her musical abilities. Sedlák appeals to the teacher’s belief in the possibility of musical development for all children. He deals with the methodology of the development of musically lagging pupils stresses the necessity of the teacher’s pedagogical tact in evaluating less successful performances and in encouraging the pupil’s musical self-confidence etc.);
- comprehensiveness (all-round development of musicality is ensured by a set of diverse musical activities, the variability of which has strong motivational effects for the musical self-realisation of pupils and at the same time provides space for compensating for deficiencies in the development of the musicality of some individuals. Great emphasis is placed on the development of pupils’ musical creativity, a new problem at the time, which penetrated the new concept of music education not only on the basis of domestic traditions (Jan Ámos Komenský, František Čáda, Adolf Cmíral, Antonín Hromádka and many others), but also under the influence of modern European music education systems, especially Orff’s Schulwerk);

²⁴ Sedlák, František, et al. *Didaktika hudební výchovy na druhém stupni základní školy* [Didactics of music education at the second level of elementary school]. Prague: SPN, 1979. 352 pp., Sedlák, František, Siebr, Rudolf. *Didaktika hudební výchovy na prvním stupni základní školy*. [Didactics of music education at the first level of elementary school]. Praha: SPN, 1985. 312 pp. Both textbooks are hereafter referred to as *Didactics*.

- integrativeness (aesthetic experiences are enhanced by combining diverse aesthetic and educational activities and using knowledge from other subjects);
- holistic approach (all-round musical activity develops not only the musicality of the pupil, but also the overall development of his/her personality. This approach is particularly evident in the parts devoted to the development of children's musical creativity. Sedlák points out that musical creative activities not only develop creativity in the field of music, but in their overlap stimulate the development of the child's creative potential in general).

“WHAT to teach?” – As the content of music education, Sedlák considers not only musical material suitable for pupils, but also a set of educational methods and procedures that enable the all-round musical development of an individual and the cultivation of his personality.²⁵ The content thus defined is open to all current influences and reforms in curriculum documents, where the content of music education is linked to ‘key competences’, for example, the goals to be achieved at the end of schooling in the development of the pupil's personality. The content thus defined is open to all current influences and reforms in curriculum documents, where the content of music education is linked to “key competences”, i.e., the goals to be achieved at the end of schooling in the development of the pupil's personality.²⁶

As far as the choice of musical material is concerned, the current era allows great freedom in the choice of songs and compositions to be learned (thanks also to the abundance of alternative Czech music education textbooks and access to the internet). In designing the principles and criteria for the selection of the material, Sedlák in his *Didactics* anticipated the requirements of the new era by emphasising the attractiveness, variety and diversity of the selection, in addition to the classical artistic, psychological, aesthetic and educational criteria. The current tendencies towards multicultural education, the intersection of various musical traditions into contemporary musical cultures, the use of popular music in the educational process, and so on create new horizons in the choice of musical material. Pupils should be given the opportunity to explore music of all genres, diverse styles and functional forms.

The situation in contemporary Czech education confirms Sedlák's proclamation of the educational effect of teaching material. The official Czech “Framework Educational Programme”²⁷ includes so-called cross-cutting themes, responding to current issues in the contemporary world (global, multicultural, media or environmental education, etc.). Music education should be understood as a formative subject, which, by its specific means, not only influences the development of the pupil's musicality, but also aims at higher non-musical goals, such as the formation of the pupil's moral qualities, character, will, intellectual abilities, aesthetic sensitivity, and so on (that is why, for example, one of the stages of practicing a song in Sedlák's *Didactics* is a conversation about its semantic message, which leads to a unobtrusive educational effect).

²⁵ Sedlák František and Rudolf Siebr. *Didactics of music education at the first stage of primary school*. Praha: SPN 1985, pp. 14-15.

²⁶ For more details see Charalambidis, A. Hudební výchova a Rámcový vzdělávací program pro základní vzdělávání [Music Education and the Framework Curriculum for Primary Education]. *Hudební výchova*, Vol. 14, 2006, No. 2, pp. 25-26.

²⁷ The “framework educational programs” represent the main curricular documents in contemporary Czech education. They are approved and issued by the Ministry of Education, Youth and Sports for each field of education. They define a generally binding framework for individual stages of education (goals, forms, length and mandatory content of education) and are the basis for the creation of school educational programs, according to which teaching is then carried out at individual schools.

“HOW to teach?” – The centre of gravity of both *Didactics* lies in the chapters concerning the organisation of musical educational work. By this we do not mean only, for example, the planning of the curriculum (in relation to the course of the school year, the time of year, the number of lessons, the initial level of musicality of the pupils, inter-subject relations, links with extra-curricular and extra-curricular musical activities etc.), the teacher’s own preparation, the construction of the lesson, and so on, but especially the knowledge of specific teaching methods in music education. *Didactics* thus equips future teachers with knowledge and skills that we nowadays call managerial. The basic managerial skills of the teacher include project (planning) skills, related to the preparation of the lesson and the setting of the teaching goal, motivational skills, organizational and implementation skills, diagnostic skills and, last but not least, self-reflection and self-correction skills, which lead to feedback on the effectiveness of music education. *Didactics* reflects on all these skills, except perhaps self-reflection and self-correction. This is legitimate, since textbooks can only provide the basic stage of development of these important dispositions for teachers, for example the cognitive stage. Only the teacher’s own music education practice will provide the practical and reflective stage.

With regard to motivational and activation processes, Sedlák analyses various methods of complex music education. Some of his innovative achievements are still underestimated in current practice. For example, in the methodological procedure for the development of pupils’ intonation skills, which he developed together with Jiří Kolář,²⁸ the authors have combined progressive elements of Czech and foreign intonation methods into a unified system. They also pointed out the reciprocal connection of intonation, auditory analysis and the development of children’s creative skills in given tonal spaces, thus becoming the successors of the promoters of the so-called creative intonation (Konrád Pospíšil, Antonín Hromádka or Oldřich Dolanský).

The question “WHO to teach?” specifies the focus of *Didactics* on younger and older school ages. The teacher must not only know how to teach, know the algorithms of methodological procedures, but also take into account whom he/she is teaching, which internal structures of the child’s personality are developed in musical activities and at what stage of musical development the pupil is. As already mentioned above, F. Sedlák’s didactic concept is characterised by a distinctive psychological approach to the child of a given age. The instruction on musical aptitudes, abilities and skills and on other musical psychological categories²⁹ are supplemented by an overview of the usual diagnostics of these internal assumptions. Sedlák gives examples of sub-skills that can be used to not only diagnose but also develop musical abilities. He also discusses the causes of unsatisfactory musical development in children and the possibilities of differentiating pupils (working with musically and singingly lagging pupils, with pupils who are musically gifted etc.).

The reflection on “WHEN to teach?” concerns the question about when the child is open to musical and educational influences, when music and activities related to it bring forward positive emotions and attitudes towards music, a desire for self-realization, for knowledge, and so on. These desirable states are related to issues of motivation – whether primary, aroused by the child’s inner needs or by the music itself, or secondary, induced

²⁸ Jiří Kolář (1932), prominent Czech choirmaster, university professor, former editor-in-chief of the journal *Music Education* and author of professional publications and studies.

²⁹ The musical psychological parts of both *Didactics* anticipated the already mentioned later works of musical psychology.

by the teacher. According to Sedlák, motivation forms an independent initial stage in the methodical procedure of practicing a song, presenting a musical composition, and so on, but it must be continuously maintained in the ongoing activity by means of various activating elements and interesting tasks for the child. The psychologicalisation of the didactic process is also reflected in the consistency and sequence of the learning process. There is often a hierarchy between the individual algorithms, and it is not recommended to change their order (e.g. the instrumental accompaniment is added until the song is well mastered, the practice of the second voice is realized only after mastering the unison, the development of intonation skills is organised according to the difficulty of the intonation concepts to be acquired, the development of rhythmic sensitivity is based on the biological rhythms of even meter, etc.). The choice of the curriculum should therefore clearly respect the laws of the child's musical development and his current readiness to accept the curriculum.

"WHERE to teach?" – Although the basic organizational unit of music teaching is considered to be the school lesson, the *Didactics* also provide information on out-of-class and out-of-school music education, on other organizational forms such as various types of music clubs, music discussions, educational concerts, and so on.

"WHO is teaching?" is a frequently discussed question, especially in connection with the lack of training for teaching music education of many primary school music teachers. Both *Didactics* include a chapter on the personality of the music teacher and pursue the preparation of the future teacher in the faculties of education as an open process, complemented by opportunities for further education and the development of musical and pedagogical creativity. Sedlák's concept of a teacher's personality profile corresponds in many aspects with Schulman's later classification of professional knowledge, cited since the 1990s across disciplines.³⁰ This includes an overview of the field, principles and strategies of teaching, curriculum and related knowledge of goals, objectives, key values in education, and so on. Also important are a disciplinary didactic knowledge (understanding of the content of education and ways of interpreting it to children) and a knowledge of the developmental and individual characteristics of pupils and their links to the socio-cultural environment. The music teacher should also possess all these competences, which are part of the knowledge about music and the laws of the teaching process. However, this knowledge sphere must correspond to the skill category, which enables the teacher himself to communicate with the music and transmit its contents to the pupils. This is what essentially distinguishes didactics of music education as a scientific discipline from didactics as a teaching subject and, consequently, from music education practice itself. It is not enough to talk about the teaching of music education, to describe verbally how one might rehearse a song or develop a musical skill, but one must combine this theoretical knowledge with the required musical activity. That is why Sedlák, throughout his long tenure as head of the Department of Music Education, paid attention to the comprehensive musical readiness of his students and pursued pedagogical dimensions in addition to artistic ones in the development of their musical skills. He promoted the necessity of the cooperation between didacticians and teachers of practical music disciplines and the usefulness of the so-called didactic interpretation of the learning material. Most teachers at a beginner's level adopt elements of their own teachers' working practices in their practice, teaching in the

³⁰ Schulman, L. S. Knowledge and Teaching: Foundations of the New Reform. *Harvard Educational Review*, vol. 57, 1987, pp. 1-22.

way they themselves were taught. When it comes to beginners in instrumental, singing, intonation and other skills, it is obvious that the most useful way of developing these skills is through the elementary practices used in school practice. This tendency was also featured prominently in some of the scripts written by members of the Prague Department of Music Education, which serve as a student's skills training manual.³¹

Since the time of the creation of both *Didactics*, the current goals of music education have changed along with the social changes, and with the pedagogical reform came a change in the curriculum. Naturally, the data on modern didactic technology and some aspects of music education management have also become outdated, the range of music education textbooks and relevant methodological manuals has expanded, schools with extended music education have been established, new views on pupil assessment in music education (verbal assessment) have emerged, projects and integrative teaching methods are being experimented with, the principle of visualisation is being introduced into listening thanks to modern technology, and so on. This is a legitimate manifestation of the development of the discipline, social conditions and music education practice and it is necessary to integrate everything into the existing system of knowledge. Sedlák himself predicted the development of didactics as an independent discipline in the second half of the 20th century and stated: "In order to build the didactics of music education as a scientific field and as a discipline that completes and integrates the preparation of the future teacher, it will be necessary to further elaborate its theoretical basis, to develop a concept that would correspond to the function of music in our society and to make the necessary innovations..."³²

We tried to show that Sedlák's musical didactic legacy must be understood not only in the context of the time in which it was created, but also in the context of the current needs of science and music education practice. "In practice, students and teachers are expected to have a 'perfect knowledge of the craft', subject didactics are responsible for these competencies. Didactics as a scientific field should ensure effective research of educational phenomena, generalization of research results and experiences, and creation of a structured system of scientific knowledge. František Sedlák's didactic legacy created a solid foundation for this process."³³

Sedlák's conception of music didactics has long influenced the teaching of this subject at pedagogical faculties in the Czech lands and Slovakia. This also was the case with Sedlák's **music psychology**. As stated by Václav Drábek³⁴ in his text *Stručný průvodce hudební psychologíí* [A brief guide to music psychology], "František Sedlák's writings [...] created the theoretical basis for the teaching of the field at teacher training faculties and educated a number of followers [...]"³⁵

³¹ For example, the three-volume script *Počátky tvořivé intonace* [The beginnings of creative intonation] by Jiří Kolář, Hana Váňová, Oldřich Duzbaba (Prague 1993), in which the initial development of intonation, aural and creative skills is implemented in the dimensions of elementary procedures, which are common in teaching music education at primary school.

³² Sedlák František and Rudolf Siebr. *Didactics of music education at the first stage of primary school*. Praha: SPN, 1985, p. 11.

³³ Váňová, Hana. Aktualizace hudebně didaktického odkazu Františka Sedláka [Updating the musical didactic legacy of František Sedlák]. In Czech music pedagogy and adult education at the beginning of the 21st century. National Janáčkian conference, held on 1 and 2 June 2006 in Ostrava, PF OU. Praha: Theater Institute, 2006, p. 106.

³⁴ Václav Drábek (1943–2008). Czech musicologist and university teacher, author of many professional publications and articles.

³⁵ Drábek, Václav. *Stručný průvodce hudební psychologíí* [A brief guide to music psychology]. Praha: PedF UK, 2004, p. 15.

František Sedlák personally considered his national university textbook *Základy hudební psychologie* [Basics of Music Psychology] to be the peak of his publishing activity.³⁶ This textbook was formed from previous publications (*Hudební vývoj dítěte* [Child Musical Development], *Úvod do psychologie hudby I a II* [Introduction to Music Psychology I and II],³⁷ *Psychologie hudebních schopností a dovedností* [Psychology of Musical Abilities and Skills]) and from many previous studies published in professional journals and proceedings.

Sedlák's conception of musical psychology was based on his rich musical and pedagogical experience and on sources available at the time. Because until the end of the eighties of the last century access to information from Western specialist literature was limited, Sedlák drew primarily on the available literature from the Eastern Bloc, whose suggestions he analyzed and incorporated into his conception. He welcomed, for example, the progressive tendencies of L. S. Vygotsky, who in his *Psychology of Art*³⁸ had already in the 1970s openly discussed the participation of conscious and unconscious processes in creation. Sedlák further developed these ideas and described the basic unconscious processes and states in artistic creation (intuition, inspiration, imagination, daydreaming), and the individual phases of the creative process, based on the findings of general psychology and the psychology of creation at that time. Sedlák obtained some American or British titles vicariously from Polish literature, which was more favourable to Western literature, and therefore many works were translated into Polish.³⁹ Sedlák applied many of the laws of the general theory of creation to the process of musical education, and was inspired by Lowenfeld's and Guilford's factor analysis and specified individual musical creative abilities, until then unknown in the Czech environment (fluency, flexibility, sensitivity, originality, elaboration, etc.). This concept of creative abilities was later used as the basis for an extensive research on creative thinking in children attending special interest groups (about 2500 respondents), organised by the Národní informační a poradenské středisko (NIPOS) [National Information and Advisory Centre].⁴⁰

Sedlák's music psychology has a wide range of content – from the psychology of musical abilities, skills and individual musical activities to the psychology of musical experience and the characteristics of a person's musical development. What is valuable about his work is that he has precisely defined and established the understanding of individual musical psychological categories (musical aptitude, ability, skills, habits, musical activities, musicality, giftedness, talent, genius), and he also adheres to this definition in the text (in practice, confusion is mainly related to the notion of musical ability and skill). Sedlák considers musical abilities to be “psychic structures and properties of an individual that correspond to the requirements of musical activities and ensure their adequate success”.⁴¹ He examines the relationship of these specific musical properties to other artistic abilities and to general intelligence and points to the so-called specific and general transfers that enable the transfer created by associations in similar areas of activity and also influence the overall development of the personality. He documents this phenomenon with experiences

³⁶ Sedlák, František. *Základy hudební psychologie* [Basics of music psychology]. Praha: SPN, 1990.

³⁷ Scripts published in 1986 (Praha: SPN).

³⁸ Vygotsky, L. S. *Psychologie umění* [Psychology of the arts]. Translation from Russian. Praha: 1981.

³⁹ E.g. Lowenfeld, V., Brittain, W. L. *Twórczość a rozwój umysłowy dziecka*. [Creativity and mental development of a child]. Warszawa 1977.

⁴⁰ A research project funded by the Ministry of Culture entitled The Importance of Selected Artistic Activities in Shaping the Personality of Children of Compulsory School Age, carried out by NIPOS and invited experts in 2003–2007.

⁴¹ František Sedlák, *Základy hudební psychologie* [Basics of music psychology]. Praha: SPN, 1990, p. 35.

from Hungarian schools with extended music education, where music evidently affected the sphere of children's mental development, their character traits and ethical attitudes.⁴² His lifelong evolving views on the classification of musical ability became the basis for the currently accepted classification of musical ability.⁴³

Sedlák gives a theoretical characterization of the individual musical abilities and always puts them in correlation with the means of musical expression perceived and experienced by this ability (rhythmic feeling and rhythm, tonal feeling and tonality, etc.). In the American literature in particular, we find a rather opposite tendency, already begun by Carl Seashore (*The Psychology of Musical Talent*, New York, 1919), then by Max Schoen (*The Psychology of Music*, New York, 1940). It is evident even today (see, for example, one of the most important contemporary works of American music psychology literature – a collection of music psychology studies edited by Diana Deutsch (*The Psychology of Music*, San Diego 1999)).⁴⁴ Here the prevailing conception of music psychology is more in the sense of the psychology of music, for example the psychology of individual means of musical expression. The acoustic parameters of tone properties, melody, tonality, harmony, and so on are emphasized, the studies are full of graphs with detailed analyzes of acoustic data. The issue of musical abilities as such, with the exception of absolute hearing, which is always and everywhere given enormous attention, is secondary.

Sedlák's musical psychology is different. It is not so detailed and elaborate towards music psychology as a science based on an acoustic foundation, but it is detailed and elaborate towards music psychology as a science applied in musical practice. It has become the basis for the concept of teaching the subject in faculties of education – so it has strong **pedagogical dimensions**. For example, in connection with the analysis of individual musical abilities, Sedlák gives examples of sub-skills through which musical abilities can be developed. Thus, the student gradually gains insight into the spectrum of diverse musical tasks realized in individual musical activities. This triad of ability-skill-activity is also respected in the diagnosis of musicality. Thus, for example, the level of musical hearing can be ascertained through perception in such tasks as distinguishing the individual characteristics of tones, the pitch movement of a melody, its position in the tonal space, and so on. The level of tonal sensitivity is then usually ascertained through singing by the quality of purity of intonation, or in perception by distinguishing between a finished and unfinished melody, a false note in a melody, a major and a minor song, and so on. For many years, students of pedagogical faculties have been familiar with this methodology for diagnosing individual musical abilities, and many inspiring tests of musicality have been created, in which individual tasks are linked by motivational texts, whether with fairy-tale themes or stories from life.⁴⁵ The results of this creative work of the students can be used in practice not only for the diagnosis of the pupils' musicality, but the individual tasks of the musicality tests can also be used in music education classes for the development of these musical abilities.

⁴² Czech music educators came to the same conclusions (see, for example, Ladislav Daniel's Olomouc experiment, which in 1966 started the tradition of schools with extended music education in the then Czechoslovakia).

⁴³ In: Sedlák, František and Hana Váňová, *Music Psychology for Teachers*. 2nd revised and updated edition, first published by Karolinum. Praha: Karolinum, 2013, p. 68.

⁴⁴ The work brings together studies not only by American authors from California, Texas, Pennsylvania, Washington, etc., but also by Canadian, English, Swedish, and Dutch authors, and runs to over 800 pages.

⁴⁵ These works serve the research and didactic needs of the students themselves and have not yet been published.

Similarly to Sedlák's conception of didactics of music education, the need for an updated music psychology arose years later. In 2013, an updated and expanded new edition of Sedlák's publication *Fundamentals of Music Psychology* was published by Karolinum under the title *Music Psychology for Teachers*.⁴⁶ Its co-author Hana Váňová, the daughter of František Sedlák and a teacher of the didactics of music education and music psychology subjects at the Faculty of Education of Charles University and at the same time the author of this study, tried to structure its content in more detail (for greater clarity, the text is divided into a considerable number of subsections). Into her father's original text, she incorporated new findings and results of Czech and foreign music-psychological research from 1990 to the present, added the necessary new chapters and expanded the selected bibliography for each thematic unit by other foreign works. By developing the penetration of psychological knowledge into teaching practice, the above-mentioned pedagogical dimensions were also significantly strengthened (issues of the development of musical abilities and skills, their diagnosis, school manifestations of musical activities, the stage-by-stage nature in the development of children's musical creativity, etc.).

For the international public interested in music psychology, we briefly present the basic thematic units of this updated publication:

1. Methodological foundations of music psychology – subject of research, relationship to other sciences, research methods, brief historical development of music psychology abroad and in domestic conditions.
2. Basic musical psychological categories – musical activities, aptitudes, abilities and their classification, the relationship of musical abilities to other specific abilities and to intelligence, musical skills, their formation and classification, habits, musicality and its structure (performance component, activation component, primary and secondary motivation to music, musical interests, attitudes, tastes, preferences, and social component), gift, talent, genius.
3. Psychology of musical abilities – musical hearing, rhythmic, tonal and harmonic feeling, musical memory, imagination and thinking, musical creative abilities.
4. Diagnostics of musicality – empirical research methods, principles for designing empirical tests of musicality.
5. Disorders of musicality – amusia, characteristics of children with little experience in singing.
6. Psychology of musical activities – psychology of musical perception and apperception with a detailed analysis of a musical work as a sign system, the personality of the perceiver and the active process of musical perception, the psychology of singing activities, instrumental playing, musical interpretation and the psychology of musical creative process, including manifestations of children's musical creativity.
7. Musical experience (objective character of emotional information in music, emotional, rational, ethical component of complex musical experience, modeling of emotions in music, etc.).
8. Musical development of the child – periodization and characteristics of individual stages.

⁴⁶ Music psychology for teachers. See note 11 above.

How to briefly conclude Sedlák's contribution to Czech and Slovak music pedagogy and music psychology? We can agree with Ivan Poledňák,⁴⁷ who writes in the second volume of the top and extensive three-volume Czech work *Music Science*, that "František Sedlák is characterized by the unity of his musical psychological and pedagogical approach[...]."⁴⁸ I believe that it is precisely this interpenetration and integration of two scientific fields and, by extension, university teaching subjects, as well as the pioneering conception of their structure and classification of scientific content, that František Sedlák's pivotal legacy is to music pedagogy, music psychology and the teaching profession.

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⁴⁷ Ivan Poledňák (1931–2009), prominent Czech musicologist, musical esthetician and psychologist, university professor.

⁴⁸ Poledňák, Ivan, Lébl, Vladimír et al. *Hudební věda* [Musicology]. Praha: SPN, 1988, p. 448.

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CZECH CHORAL MUSIC AFTER THE SECOND WORLD WAR

Stanislav Pecháček

Abstract

The study overviews the most important choral compositions created in the Czech lands after 1945. In the introduction, it characterizes the most important milestones in the country's development after the end of the Second World War, especially the impact of the communists and their ideology on art, the influence of avant-garde techniques of the so-called New Music, which came mainly from Germany and Poland, and the ideological relaxation after the fall of the communist dictatorship in 1989. The survey of the choral pieces is divided according to themes into sacred, inspired by folklore, ancient and medieval literature, mainly in Latin. A brief compositional analysis is also given for some of the pieces. The study does not focus on compositions set to the verses of Czech poets nor on the vibrant field of choral pieces for children, which could be the subject of another study.

Keywords

Czech music – choral compositions – choirs – Petr Eben (1929–2007) – Jindřich Feld (1925–2007) – Jan Hanuš (1915–2004) – Emil Hradecký (*1951) – Karel Husa (1921–2016) – Ctirad Kohoutek (1929–2011) – Marek Kopelent (*1932) – Jiří Laburda (*1931) – Zdeněk Lukáš (1928–2007) – Otmar Mácha (1922–2006) – Jan Málék (*1938) – Bohuslav Martinů (1890–1959) – Jan Novák (1921–1984) – Alois Piňos (1925–2008) – Miroslav Raichl (1930–1998) – Zdeněk Šesták (*1925) – Antonín Tučapský (1928–2014) – Jan Vičar (*1949)

Historical overview

Czech musical culture in the second half of the 20th century was, as throughout its previous development, closely linked to the social situation in the country. The liberation of Czechoslovakia in 1945, the communist takeover in February 1948, the so-called Prague Spring of 1968 and the subsequent occupation of Czechoslovakia by Warsaw Pact troops in August of the same year, the fall of the communist dictatorship in November 1989, and finally the establishment of an independent Czech Republic in January 1993 are the most important historical milestones in the development of the country in the second half of the 20th century.

The broad democratization of all musical life forms was a positive feature of the post-war development. The network of professional music institutions expanded, and radio and, later, to a lesser extent, television played an increasingly important role. Music education was quantitatively strengthened by the establishment of academies in Prague and Brno, new conservatories were established, and the network of primary art schools, where children were educated in playing musical instruments, solo and choral singing, and dance and visual arts, experienced an unprecedented growth. This system of after-school arts education for

children and young people is one of the most sophisticated in Europe in terms of its scope and quality.

At present, choral conducting can be studied at music academies and conservatoires, and in the early 1990s, the subject was also accredited at faculties of education in Prague, Ústí nad Labem, Hradec Králové and Ostrava, usually in a double-disciplinary combination with a music education degree. Thanks to the vast network of music institutions, there has also been a significant upsurge in amateur music performance in recent decades, represented mainly by singing, dancing, and instrumental ensembles.

In the first post-war wave, the themes of the end of the war and the expression of optimistic feelings linked to the hope of building a new society dominated musical production. After the Communists took power in the 1950s, most artists succumbed to ideological pressure, whether out of conviction, sheer conjuncturalism, or existential reasons. The effort to communicate as broadly as possible and to be relevant to contemporary social events accompanied artistic production, at least throughout the 1950s.

“[...] this kind of work was absolutized as the only correct one. The state authorities of the totalitarian regime put pressure on composers to compose music accessible to the audience and traditionalistically unexceptional and protected works that were politically and ideologically tendentious. [...] Many composers, however, did not narrow their work in this direction and followed the tendencies of the pre-war avant-garde and found contacts with innovative efforts in other countries.”¹

A thematic and stylistic recovery of musical creation took place in the country from the late 1950s on, when avant-garde compositional trends of the so-called New Music began to penetrate from the West and Poland, and composers no longer had to limit themselves to depicting the joyful feelings of a man building a new, just society but could capture social and individual life in its entirety. However, this development was soon interrupted by the occupation in 1968 and the subsequent two decades of so-called normalization, which again limited the space for innovative expression. A number of artists who had expressed themselves in the previous “revival process” and refused to recant their positions and adapt to the old ideological conditions in the early 1970s found themselves blacklisted, and their works ceased to be performed and published. It was only at the so-called Velvet Revolution at the end of 1989 that creative freedom was restored and allowed Czech music unrestricted contact with the world.

Few so-called “official” composers sympathized with the regime and consequently held essential positions in social, cultural, and university institutions, mainly Václav Dobiáš and Ctirad Kohoutek. A few composers embraced communist ideals in their youth, and later sobered up from them. Some prominent personalities did not get along with the ruling regime, more or less opposing it, and therefore found themselves on the list of unwanted artists. They were prevented from advancing in their careers, and the possibilities of their works being used in concert and publishing practice were severely limited or wholly suppressed (Petr Eben, Jan Hanuš, Miloslav Ištvan, Miloslav Kabeláč, Viktor Kalabis, Jan Klusák, Marek Kopelent, Otmar Mácha, Klement Slavický).

¹ Jaroslav Smolka, *Dějiny hudby* [History of Music] (Brno: TOGGA, 2001), 619.

The older composers who had lived and worked in emigration since the pre-war years (Bohuslav Martinů, Karel Boleslav Jirák) were joined in the second half of the century by Karel Husa, Jan Novák, and Antonín Tučapský. The life and professional fates of not only composers but virtually all citizens were fundamentally influenced by their political attitudes toward the totalitarian regime from the 1950s to the 1980s.

Also connected with the nature of the totalitarian regime was that contacts with foreign countries, especially with the culture of the so-called West, were severely restricted. The regime prevented composers from traveling to music festivals and performing their works in concert, and even personal contacts were subject to strict police control. Despite this, the compositions of some composers became known abroad and were performed and published in renowned publishing houses, mainly in Germany (Bärenreiter Verlag, Breitkopf & Härtel, Pro organo Musikverlag H. Jess, B. Schott's Söhne, Carus-Verlag).

Composers took a very differentiated attitude towards modern compositional techniques, collectively referred to as New Music, which came to the country after the Second World War mainly from Germany (dodecaphony, serial techniques, aleatorics, concrete music, electroacoustic music). Among the unreserved supporters can be identified Karel Husa, Miloslav Ištvan, Marek Kopelent, and Zdeněk Šesták. Many other composers were positive towards the ideas but adapted them to their own nature or tried to combine them with other techniques. These include Jan Rychlík, who combined them with traditional techniques of counterpoint work. Marek Kopelent combined them with microintervalics and aleatorics. Karel Husa and Karel Reiner followed the tradition of quarter-tone and six-tone music, which was already promoted in Czechoslovakia in the 1920s by Alois Hába. Specific methods and techniques of modern compositional work were developed by Jan Kapr (method of constants), Ctirad Kohoutek (method of projection), and Jan Klusák (principle of the invention). Klement Slavický also based his work on the rational organization of musical material. Otmar Mácha, in particular, took a fundamentally hostile position towards these methods of compositional work.

Jiří Laburda, Zdeněk Lukáš, and Jiří Teml are characterized by a stylistic differentiation in the areas of vocal and instrumental music, motivated for the most part by the performance possibilities of predominantly amateur choral ensembles and, on the other hand, more or less professional instrumental groups.

Despite all the limitations and obstacles placed in the way of artistic creation by the regime, the second half of the 20th century also saw the creation of many high-quality compositions in the choral art. It has significantly enriched the repertoire of all Czech choral ensembles, many of which will be included in the permanent treasury of our choral music. As has been shown once again, it is possible to influence or limit the external forms and expressions of musical life. However, the human spirit, especially the creative one, has never been wholly subjugated, deformed, or even eliminated by any regime in history.

Sacred music

Religious institutions and all believers were under ideological pressure during the forty years of communist totalitarianism. As a result, spiritual creation, or rather its performance in the church environment during the liturgy, was restricted. Nevertheless, even by 1989, many important sacred compositions of a liturgical and non-liturgical nature had been

written in this country, which occasionally received public performances. Among the composers who never renounced their faith and openly proclaimed it throughout their lives, we should mention especially Petr Eben and Jan Hanuš.

Petr Eben (1929–2007), an outstanding organist and pianist renowned throughout Europe for his compositions and performances, worked as an assistant professor at the Faculty of Arts in Prague until his retirement age, and only after 1989 was he able to habilitate, obtain a professorship and move on to teach composition at the Prague Academy of Music. Eben is the author of several masses, such as *Missa adventus et quadragesimae* for unison male choir and organ (1952) and *Missa cum populo* for mixed choir, four brass, percussion, organ, and folk singing (1982). Eben met the needs of young people's involvement in liturgical practice in the non-traditional genre of the so-called guitar mass with the *Trouvère Mass* for solo, choir, recorders, and guitars (1969). The six-part mixed choir a capella *Ubi caritas et amor* (1964), set to an anonymous Latin text from around 450 AD, is intended for the liturgy on Maundy Thursday. One of the highlights of Eben's choral and cantata works of the late 1980s is the *Prague Te Deum* 1989 for mixed choir, four brass, and percussion, which Eben wrote to celebrate the fall of the communist regime in 1989.

Jan Hanuš (1915–2004) composed eight mass cycles over a fifty-year period, intended for liturgical occasions and, therefore, generally of a smaller scale and less demanding interpretation. The traditional ordinarium is usually expanded to include some parts of the proprio which have a specific destination within the church year and are placed in the title of the work, for example, the *Christmas Missa II Pastoralis in G and Pange lingua* (1950) or the *Missa IV et Tantum ergo In honorem d'Immaculatae* (1959). Hanuš's great protest against the occupation of Czechoslovakia by the Warsaw Pact troops and his reaction to the subsequent death of Jan Palach is the cantata *Message* [Poselství, 1969]. In this composition, Hanuš was inspired by modern trends in European music of the second half of the 20th century, such as electronic music combined with live sound and aleatorics.

However, Jan Hanuš was not the only composer who responded to Palach's self-immolation. The cantata for mixed choir and orchestra *Ignis pro Ioanne Palach* was composed by **Jan Novák**, who lived in exile.

A great and long tradition in Czech music has the specific *Missa pro defunctis*, a mass for the deceased. Among them, the most remarkable monument is the *Requiem in B minor* (1890) by **Antonín Dvořák** (1841–1904). In 1998, **Jan Málék** (*1938) joined the ranks of the authors of the funeral mass. For the 60th anniversary of the beginning of the Second World War, he composed *Requiem super L'homme armé* with a dedication to the Dead of All Wars of the ending millennium, using as musical material the famous song of the same name, a true hit of the late Middle Ages, to which many famous composers wrote their masses.

Among the most popular funeral masses among Czech choirs is *Requiem* for mixed choir a capella (1992) by **Zdeněk Lukáš** (1928–2007). No less popular among Lukáš's masses is the smaller *Missa brevis* (1982), which exists in two versions – for female choir with baritone solo and mixed choir. This easy piece can be performed at the liturgy and in concert.

A unique work in the genre of Mass for the Dead is the great 1994 collective work *Requiem der Verzeihung* (Requiem of Forgiveness) for solo, choir, and orchestra. The impetus for the work came from Helmuth Rilling, head of the Bach Academy in Stuttgart, on the occasion of the 50th anniversary of the end of the Second World War. A total of 15 composers from various European countries were approached, such as Luciano Berio,

Krzysztof Penderecki, Gennady Rozhdestvensky, Alfred Schnittke, and the Czech composer **Marek Kopelent** (*1932), who was commissioned to set the fourth movement of *Judex ergo*.

Antonín Dvořák is also inseparably linked in the history of Czech music with his celebratory cantata *Te Deum*, which he composed in 1891 on the occasion of his appointment as director of the National Conservatory in New York. An *American Te Deum* for baritone, mixed choir, and wind ensemble (1978) by composer **Karel Husa** (1921–2016), who lived in France after emigrating from communist Czechoslovakia and then in the USA from 1954, is also linked to the American environment. He worked at the University of Ithaca, where he was appointed permanent professor in 1962. The new environment fundamentally changed his compositional focus. There was a long tradition of wind orchestras at American universities, which is why most of Husa's vocal-instrumental works of this period were written with the accompaniment of a so-called band. The large-scale *Te Deum* contains 13 numbers in all. The author compiled the text from many different sources; all the texts have been translated into English. The music is organized on the principle of the dodecaphonic series and the series derived from it; not only the pitches but also the rhythmic structure of the music is organized. Especially in the vocal component, the author uses other unconventional means – quarter tones, spoken singing, whispering, glissando, etc.

After the fall of the communist dictatorship in 1989, the production of compositions with spiritual themes increased significantly. The mass remains the representative form. Among the composers working in the domestic environment, **Jiří Laburda** (*1931) made a significant impact with his eleven mass cycles. His masses are intended for liturgy but can also be performed in concert. They are interpretively demanding, have different durations and casts of vocal and instrumental components (mixed choirs, children's or women's choirs, men's choirs, with orchestra and organ accompaniment, or just organ), and some can be performed a capella.

From other sacred works of the second half of the 20th century, we should mention **Bohuslav Martinů's** (1890–1959) cantata *Mount of Three Lights* [Hora tří světél, 1954]. The author composed the text himself. In it, he combined excerpts from the Gospel of St. Matthew with texts of folk spiritual songs and quotations from the English writer H. V. Morton's book *Steps of the Master*. The cantata for male choir, tenor and baritone solo, recitation, and organ is a kind of folk religious ceremony.

Antonín Tučapský (1928–2014) has been an important personality of Czech musical emigration. In the 1960s, he made his mark primarily as a university teacher and choirmaster of the famous Moravian Teachers' Singing Association. Although he did not take any severe anti-communist positions, he found himself in disfavor in the early 1970s, mainly because of his marriage to the English singer Beryl Musgrave. Having been dismissed from the faculty and stripped of his position as choirmaster, he left the country voluntarily in 1975 and has lived in London ever since. Here he pursued a career as a teacher at Trinity College of Music, concentrating primarily on his compositional work, the results of which brought him recognition not only in England but also in other European countries and in the United States. Among Tučapský's rich sacred works, the 1977 cycle for mixed choir a capella, *Five Lenten Motets*, set to Latin texts, is extremely popular among Czech choirs. From the Gospels of Matthew, Luke, and John, Tučapský selected excerpts from Christ's discourses in an abbreviated form; he thus elaborated the Passion story.

Among the large-scale vocal-instrumental works, the cantatas *Stabat mater* (1988) and *Mary Magdalene* (1991), which sets to music a part of the poem of the same name from Boris

Pasternak's book *Doctor Zhivago*, have gained great acclaim. Tučapský's choral works on verses by English poets are numerous and widely available. In 1980, he created a four-part a cappella female chorus, *I Saw Thee Weep* to a poem by G. G. Byron; he set an anti-war poem by S. Sassoon in the male chorus *And Beauty Came* (1990). Numerous mixed choruses are represented, for example, by the cycle *Songs of Joy* (1983) to verses by several English poets, and especially the four-part cycle *Under the Starry Sky* in which Tučapský set to music the beautiful intimate verses of contemporary poet Kathleen Raine.

Folklore inspiration

Many composers turned to folklore at least at some point in their lives, and for example, they adapted folk songs for various types of choirs and composed pieces to folk texts. The emergence of a significant number of these works was primarily due to the communists' positive attitude towards folk traditions; they conformed to their idea of bringing art closer to the broad popular masses and were, moreover, except for songs in which the people addressed God, ideologically "harmless."

Two positions exist on how a composer should treat the musical component of songs in choral settings. On the one hand, there is the view that the composer should interfere as little as possible with its structure and should strive to preserve its character as much as possible, primarily by respecting the so-called latent harmony. On the other hand, some composers have taken folk songs more as musical material, which they can treat to a large extent, free to express their personal compositional type in their arrangements. The views of **Zdeněk Šesták** (*1925) are an example of this attitude. This composer, open throughout his work to the influence of the compositional techniques of the so-called New Music, arrived at a view close to Stravinsky or Bartók, for example, that the preservation of the life of folk song in modern society can be significantly helped by its updating with modern means of contemporary music. The composer's aim, therefore, should not be to try to preserve authenticity as much as possible but to seek a link between folklore and modern music.

Nevertheless, the vast majority of composers move somewhere between these two extreme approaches. While preserving the song's originality, they apply various compositional techniques that are more or less removed from the original folk music. Adaptations of folk songs and original compositions to folk texts have one disadvantage concerning their possible use abroad: they are written exclusively to Czech texts. However, many editions also include translations into European languages, mainly German and English. On the other hand, in recent decades, the tendency to perform works in the original languages has prevailed in the interpretation of vocal music in all its fields. Therefore, even in the case of choral works, the linguistic aspect should not be an obstacle to their performance outside the country of origin.

The folk tradition is very close to the folklore work of **Otmar Mácha** (1922–2006). His *Moravian Folk Songs* for three women's voices and piano (1950) gained extraordinary popularity early on and is still one of Mácha's most popular and frequently performed choruses. The arrangements of the six songs form a dramaturgically closed and internally contrasting whole, in which the composer managed to capture the specific features of Moravian folk music and provide them with a spare but extremely effective piano accompaniment. Mácha's second key work in the folk field is the five-part cycle *Lachian Whooping*

[Lašské halekačky] for children's choir a capella (1971). The composer himself said of the piece: "Choirmaster Jiří Chvála performed them with the Kühn Children's Choir in America, and ten choirmasters there took them apart. (...) It's quite funny, but one of the haleki, *Hoj, hura, hoj*, is my most famous and most worldly piece because children sing it all over the world."² The extraordinary popularity of the choruses is due to their sonic appeal. It is due to the imitative exclamations (hoja, hoj, helo, hojajaja), the 'overlapping' of chords, where the same chord is heard, but the assignment of notes to individual voices is changed, folk modes, thickening of chords, harmonic transversions and the effective use of solo voices.

Folk songs have always played an essential role in the work of **Antonín Tučapský**. He admitted several times that he had a very warm relationship with them and that folk songs were one of the means for him to remember his native country, which is ultimately demonstrated by his arrangements for choirs and solo voices with accompaniment, which were most numerous just after he left for England. As a result, Tučapský's arrangements run the gamut from simple harmonizations to elaborate arrangements. Of a large number of songs, let us mention a large five-volume set of arrangements of 43 Czech, Moravian, and Slovak songs with the English title *The Joy of Singing*, which was primarily intended for school purposes. Tučapský also devoted cycles called *The Painted Valley* to different types of choirs. A specific group of Tučapský's compositions consists of Christmas carols, also in arrangements for various ensembles.

Interestingly, they mostly date back to the English period and, for the most part, include carols from other nations. The *Time of Christmas*, containing Christmas songs from England, Holland, Germany, and Bohemia (1975), is for soprano, baritone, mixed choir, and small instruments. Other Christmas repertoire is contained in the collections *Three Christmas Carols* (1980) and *Cycle of Czech Carols* (1982) for mixed choir and organ. The texts of Czech carols are translated into English.

Miroslav Raichl (1930–1998) became a very successful arranger of folk songs that became a part of the repertoire of Czech choirs, especially children's and girls' choirs. His arrangements are essentially homophonic. In choral writing and instrumental accompaniment, the composer usually respects the latent harmony, which he often enriches with subtle dissonances. He entrusts the accompanying instruments, including the highest voice of the piano, with distinctive countermelodies. The dance songs are often enlivened by stylizations from popular music, which are characterized by the use of syncopated rhythms. Among his hundreds of songs for children's and girls' voices, a set of *10 Folk songs for mixed choir* stands out. These arrangements, rich in the number of voices and harmonically far exceeding the latent harmony, are proof of the author's mastery of a rich variety of compositional techniques and represent one of the highlights of this area of choral music in Bohemia.

Jan Málek is the author, among other things, of a piece for children's choir, violin, clarinet, and piano entitled *Princesses Královničky* (1976), in which he combined 14 songs depicting the course of an ancient spring ceremony that originated in pagan customs associated with the welcome of spring, worship of the sun, rejuvenated nature and water. The arrangements are generally very simple. Single to double voices predominate, the voices are almost always conducted in a syrrhythmic manner, with frequent parallel progressions, yet the combination of accompanying instruments makes them original and impressive.

² Marie Kulijevyčová, *Ještě něco chci* [There's one more thing I want], *Reflex* (13, no. 48, 2002), p. 58.

Jiří Laburda contributed to the repertoire of our choirs not only with numerous arrangements of songs mainly from his native South Bohemia and his unique set *Aven Roma* (1989), containing simple three-part stylizations of six *Romani* songs for girls' and mixed choirs. Their oriental character is emphasized by the frequent use of augmented seconds in both tetrachords.

Jindřich Feld (1925–2007) introduced an original way of treating folk song in his cycle *Little Polyphonies* [Malé polyfonie, 1974], which contains eight pieces for children's choir and piano in which he demonstrated various techniques of polyphonic work to singers and listeners – ostinato, two- and three-part canon, canon in inversion, canon in augmentation, free imitation, fughetto and polytematism.

Among **Zdeněk Lukáš's** numerous works on folk poetry, the a capella girls' chorus *Wreath* [Věneček] became very popular in the late 1970s. It is generally based melodically, harmonically, and rhythmically on folk songs. Lukáš enriched the repertoire of male choirs with a five-part cycle, *Spring is Opening* [Jaro se otvírá, 1975]. The author gave an essential role to the accompanying solo violins, whose position perfectly complements the sound of the male choir.

Petr Eben practiced an original approach to folk songs. Evidence of this can be found in the cycle *Of Swallows and Girls* [O vlaštovkách a dívkách, 1960], which contains arrangements of nine songs for a three-part female choir a capella. Eben created an original type of choral arrangements that already transcend the arrangements category and become, to a large extent, original compositions inspired by folk songs. The composer preserves the basic rhythmic-melodic structure of the song in its original form, but the multi-part arrangement is far from simply harmonizing it. He is usually not content with homophonic notation but often introduces polyphonic elements (imitation, canon, ostinato) into his arrangements. Also, the harmonic progression of the songs is often unconventional; the author often abandons the classical-romantic cadence and places the harmonic functions differently from how we usually feel them latent in a monophonic song. A particular characteristic is the substitution of major-minor tonality with ecclesiastical and folk modes or at least its enrichment with individual modal elements. Although the degree of authorial stylization is considerable, the accompanying voices do not violate the area of folk intonations and are always non-violently connected with the authentic melody. Even from the semantic point of view, Eben's stylizations are not autotelic; on the contrary, the composer tries to go after the content and contribute to its development, enrichment, or updating, utilizing multiple voices so that the song can appeal to today's listeners as convincingly as possible. Eben's work with folk song thus creates a kind of a connecting bridge between choral arrangements and original compositions on folk texts, represented, for example, by his cycle of seven mixed choruses on the words of folk poetry *Love and Death* [Láska a smrt, 1957]. The influence of folk songs is manifested in the vocally led melodic line and folk modes in terms of time arrangement by varying meter or recitative rhythm. The vocal texture is mainly polyphonic. On the contrary, the harmonic structure of the songs, full of chromaticism, thickened chords, modulations, and tonal deviations, is outside the framework of folkloric influences.

After 2000, **Jan Vičar** (*1949) attracted attention with several folklore-inspired choruses. The first is *Hillbillies* [Gorale, 2006] for a twenty-one-part mixed choir, percussion, and violin. The source material is a simple tune about two highlanders fighting over a girl, followed by an exhortation not to fight but to share her because she has everything twice

(eyes, hands, cheeks, braids). The author detailedly analyzed the large and technically demanding composition (paraphrased): the opening part of the piece unfolds in a very slow tempo and weak dynamics. It consists of gradually layered delays of twenty-one notes progressing along a Mixolydian mode from G_2 to F_5 . Thus we arrive at the final diatonic cluster covering three octaves. The second part consists of a choral recitation moving smoothly in crescendo from whispers to expressive exclamations in forte and high positions. The third movement begins with four beats of a large drum. In it, the melodic outline of the song is introduced in a slow tempo, in single motifs scattered in the sound space. This is played out in the soft dynamics with the ostinato accompaniment of the big drum. The breakthrough is brought by the exclamation of the two soloists, followed by the expected overall song in a fast tempo. In four-part texture, the melody passes through various voices while others imitate the instrumental accompaniment. The sonic climax comes in the short fifth movement. It consists of both aleatoric shouts of the text and a homophonic eight-part chorus in which the even meter changes to odd, and the song is heard in augmentation.

In the following year, 2007, the composer also adapted the piece for male, female, or children's choir. Vičar's second most famous choral work is *Owl [Vejr/Gufo]* for mixed (eight-part), male (six-part), or female/children's (six-part) a capella choir (2007). The chorus is based on three songs with varying meters. In addition to a primarily homophonic treatment that basically respects the latent harmony but enriches the chords with thickening seconds, the composer used several enriching elements: the opening cries of the word "vejr" in different octave positions, the sonic imitation of an owl hoot, the rhythmic body play, or the final cluster on the word "vejr", performed by glissandos in both directions.

Ctirad Kohoutek (1929–2011) was perhaps the furthest away from the folklore basis in some of his compositions on folk texts. An example is a ballad, *Skalice Bells* [Skalické zvony, 1970], on folk texts with organ, three gongs, and timpani accompaniment. Here the composer fully developed the impulses he had gained through his knowledge of modern compositional techniques, especially during short stays in Dartington, England, on courses in Darmstadt, Germany, and during several visits to the Warsaw Autumn Festival, which at the time was the only major music showcase in Eastern Europe focused on the presentation of contemporary music. One of Kohoutek's original contributions is the combination of these techniques with folk inspirations, as evidenced by several instrumental compositions from later times in addition to the Skalice Bells. The composer has expressed the view that children are willing to carry out even the most daring experiments without inhibitions and ingrained conventions, especially when they find in them an interesting rhythmicity, wit, playfulness, attractiveness, or, again, a serious sense of being entrusted with tasks no less important than those of adults. There is no reason, therefore, not to use all the possibilities of contemporary compositional techniques in works for children. Why not use modal systems, or serial methods (including dodecaphonic), based on a consistent organization of pitches? In this piece, Kohoutek treats the text template very freely. These are excerpts from three lyrical-epic ballads linked by the motif of death. When setting them to music, Kohoutek changes the order of the stanzas, repeats some words or phrases (often aleatorically and in multiple voices), omits other verses, lets different texts sound simultaneous, some verses are sung, and others are declaimed. From the point of view of tonality, Skalické zvony represents a type of atonal composition. However, it is not a free atonality but an organized one, according to the principles of dodecaphonic and serial techniques. In terms of the interrelationship between the individual choral bands and the instrumental

accompaniment, the composition can be described as multilayered, using elements of bimetrics and polymetrics. In a live performance, it is necessary to consider aleatorics to some extent in their relationship to each other since the tempo data in the individual bands cannot be followed precisely, and the result is always, to some extent, a work of chance. In addition to the compositional principles of contemporary music, however, one can also find in the piece inspirations from the Gregorian Chant (the use of simple recitation formulas) and folk influences. Considering these findings, one might get the impression that Skalické zvony, as a composition that is sophisticated to the last degree, and in which mathematically calculated ways of working with the musical material are applied, would come across as austere and cold. However, we get a completely different impression when listening to it. On first look, it strikes us with a powerful emotional charge, without us being aware of all the technical finesse the composer used in its composition. Moreover, this is the unmistakable sign of high compositional mastery. It is surely no coincidence that, in conformity with the general tendencies of European music, especially in the 1920s and 1930s, represented mainly by German Expressionism, Kohoutek also uses this way of organizing musical material to express strongly tense, even tormentingly tragic moments in human life.

Ancient and medieval inspirations

Even at a time when the ruling communist dictatorship was striving for an ideological unity of creation celebrating a bold and joyful tomorrow, some composers turned to timeless values, not only spiritual, expressed primarily in the *Bible*, but also to ancient Greek and Roman culture. Ancient poetry became a major inspiration for several composers for its content and the beauty of classical Latin and Greek.

Jan Novák (1921–1984) composed his vocal works exclusively on Latin texts, not only ancient and medieval ones but also his Latin poetry. Alois Piňos characterized the influence of Latin on Novák's compositional style:

“The study of Latin and ancient culture, in general, brought Novák as a composer countless inspirational themes and purely musical impulses, for example, in the field of rhythmic-metrical, intervallic, and instrumental. At the same time, the means of 20th-century music, with its new and changing relationships between meter and rhythm, enabled Novák to imitate the rhythm and meter of ancient poetry more accurately and faithfully, with all its subtle nuances, than had been possible in previous centuries, in which European music was bound by fixed, binding meters, when rhythm depended on regular two- or three-period measures and the regular construction of periodic phrases, etc. Thus, Novák experimented in the field of meter originally, confronting the old refined ancient poetic meters with contemporary rhythms.”³

While setting Latin verses, Novák paid crucial attention to the relationship between music and words, specifically to the observance of the meter of Latin verse, for example, the preservation of the opposition of short and long syllables on which its rhythm is based.

³ Alois Piňos, “Návrat Jana Nováka” [The Return of Jan Novák], *Hudební rozhledy* 43 (1990): 274.

Novák's first encounter with ancient poetry in the choral field is the 1959 cycle *X Horatii carmina* for solo or chorus with piano accompaniment. In the 1965 cycle *Amores Sulpiciae* for the four-part girls' choir he set six elegies attributed to the Roman poet Sulpicia. The verses depict the vicissitudes of her love affair with the young man Cerinthus. Several other choral works were composed in 1968. The cycle *Catulli Lesbia* for a capella male choir set the verses of one of the greatest Roman lyricists, Gaius Valerius Catullus. Lesbia is a literary pseudonym used by the author to name his mistress. He dedicated a series of poems to her, depicting the evolution of a relationship from passionate love to disappointment to hatred. *IV fugae Vergilianae* for mixed a capella choir (1974) is also highly praised. Among Novák's best-known and most frequently performed compositions is the eight-part cycle *Exercitia mythologica* (1968) for mixed choir on his own texts, in which the author celebrated the ancient gods and other mythological figures associated with art (Apollo, Orpheus, Erato, Midas, Echo, Minerva, Tityrus, Terpsichore).

Alois Piños (1925–2008) was Novák's friend and close collaborator, who, influenced by Novák, was also an admirer of classical Latin. His work on Latin texts highlights the large-scale cantata *Ars amatoria* (1967) for soprano, mezzo-soprano, male chorus, and large orchestra on poems from Ovidius' famous collection of the same name. Ovidius' subject matter is given many humorous, ironic, and satirical positions in Piños' score, which perfectly match the poet's elegance and amorous variety.

Petr Eben was also inspired by ancient culture in several of his compositions. One of his masterpieces is the oratorio *Apologia Sokratus* for baritone, alto, children's, and mixed choir and orchestra (1967). From Plato's dialogue, The Defence of Socrates, the composer selected three thematic areas he developed in three movements – On Virtue, On Evil, and On death. While still in grammar school, Eben fell in love with the classical languages, Latin and Greek. He particularly admired their sound. In his own words, he was inspired by the surviving remnants of ancient melodies and by some types of Greek folk melodies, which led him to use modal techniques from time to time. His fascination with the sonorities of ancient Greek is also evidenced in his nine-part cycle *Greek dictionary* (1974) for two- to the four-part female choir, harp, or piano. He always set to music one or two words in classical Greek, which attracted Eben for its content and sound. He tried to express both in music, and a kind of real musical dictionary was created. The cycle *Catonis moralia* (1975) for four-part children's choir a capella is set to an anonymous text from the 3rd century AD, erroneously attributed to Caton. The poems' content is the basic rules of moral life, always formulated in two hexameters. The cycle is also evidence of Eben's tendency to combine various musical forms, styles, and types, in this case using the purely instrumental cyclical form of the Baroque suite in the field of vocal music (Preludio, Allemande, Courante, Sarabande, Air, Gigue). The result is a concert work of high technical complexity, which stems mainly from the instrumental way of leading the voices.

In 1975, the Latin verses of Quinto Horatio Flacco became the textual basis for **Antonín Tučapský's** five madrigals for mixed choir a capella *In honorem vitae*. From Horatio's often long poems, each focusing on a different aspect of the individual's life and humanity as a whole, the author always chose only the first stanza. It deals with the poet's mission in society, depicts the disasters the gods have sent upon the earth, and also portrays life's joys. The statement of the inevitability of the passage of time and the acceptance of the finality of life is essential.

The verses of the ancient poets Horatius and Catullus also inspired **Jiří Laburda** in his five-part cycle of women's a capella choruses *Carmina* (1981). The selected poems are very diverse in content, ranging from intimate lyricism to the celebration of nature, the greatness of human achievement, and anti-war verses.

Jan Málek composed the seven-part cycle *Amor vincit omnia* for women's choir and flute in 1994 on quotations from the Latin classics about love. The choruses are linked attacca and the composer has employed varied methods of contrapuntal work (canon in various forms, exposition of fugue, homophonic four-part harmony, diminution). The chorus is composed in an extended tonality with a marked predominance of dissonant harmonies. Quotations from the Roman classics also form a textual treasure in the mixed chorus *Motetus 1991*, with which the composer responded to the war conflicts in the former Yugoslavia.

In recent years, several composers have also been inspired by *Carmina Burana*, a collection of medieval poems and songs. We encounter its texts several times in **Zdeněk Lukáš's** works. The first time this happened was in the cycle of three male a capella choruses *Omittamus studia* in 1966. Although the individual poems are different in content and mood, they share an everyday thematic basis, and for example, they reflect various aspects of uncommitted student life. Here the composer has used various polyphonic techniques to reinforce the medieval character of the music. In contrast, the music's chordal component is almost one hundred percent dissonant without any significant tonal anchorage. The impetus for the cycle *Vivat iuventus!* (1972) for tenor, baritone, mixed choir and tape was the existence of an electroacoustic studio in the Pilsen radio station. In the three-part cycle *Canti iuventutis* (1975) for chamber mixed choir, two flutes, piano, harpsichord, double bass, and drums, the author used various techniques of rational organization of musical material. This area of Lukáš's oeuvre concluded in 2000 with the cycle *Tres canti studiosorum* for four-part children's choir and string orchestra.

Compared to the demanding choruses of Lukáš, the mixed chorus with piano *Florebat olim studium* by **Emil Hradecký** (*1951) is easy to perform. The chorus, whose content is a lament for the corruption of youth and its disrespect for older generations and time-honored values, alternates between two expressively contrasting works – a syncopated rhythmic four-part voice with significant piano support and two recitative areas the first of which is for female, the second for male unison.

For **Jan Vičar**, in his cantata, *Tempus iuvenis* (2018) for soprano, bass, mixed choir, and orchestra, medieval student poetry represented only one, albeit very significant, source of inspiration. He also used texts from the *Old Testament* and Moravian folk poetry. The author wrote about the composition: "The cantata (...) on Latin texts is a tribute to the young generation and a celebration of the ephemeral youth. It contains whimsical, even debauched parts, but on the contrary, it is also serious. It is a Central European parallel to Carl Orff's cantata *Carmina Burana* (1937). Unlike that, however, it is based on a postmodern material base."⁴

Stylistically, the piece is multilayered. Some elements give the music an archaic character, such as the progressions of voices in parallel fifths or the characteristic intervals of church modes; in some parts, the influence of Carl Orff's music is noticeable – the rhyming character of the melody in a major tonality, the stereotyped rhythm; in two movements

⁴ Jan Vičar, "Tempus iuvenis." Český rozhlas, accessed October 31, 2020. <https://informace.rozhlas.cz/kantata-tempus-iuvenis-jana-vicara-v-katalogu-ceskeho-rozhlasu-8273019>.

there are also folk music devices, such as the use of a bagpipe fifth in the accompaniment or the progressions of voices in parallel thirds. However, the dominant role is played by compositional devices of the contemporary period: the prevalence of dissonant harmonies, polyphonic chords approaching clusters, aleatoric, whispering, or declamation only on approximately marked pitches.

In its past and present, Czech music often has turned to the great personalities of its history, such as Saint Wenceslas, the emperor and king Charles IV, the religious reformer Jan Hus and many others. The ideas of the great educator and thinker Jan Amos Comenius remain a living source of knowledge. His anti-war attitudes were set to music by **Jiří Laburda** in his hymn *Ut omnes homines vivant humaniter* for alto and mixed choir a capella (1971). Comenius's proposals for an ordering of human society that would ensure a peaceful life for all people can be described as a critical point in terms of thought and music. The a capella mixed chorus *The Message* (1989) sets Komenský's famous verses professing faith in the happy future of the Czech nation, which became particularly relevant after the country's occupation by Warsaw Pact troops in 1968 and again in the final period of the communist dictatorship.

Among **Otmar Mácha's** most serious choral compositions for children is *Hymnus Cedant arma togae* from 1989, set to J. A. Comenius's Latin triple verse, depicting the contrast between peace and the fury of war with extremely effective musical means. The piece exists in a total of four versions. The first two feature a symphony orchestra accompaniment, the third version features an organ and timpani, and the fourth is for a children's choir and piano.

Conclusion

In our discussion of Czech choral music of the past decades, we have concentrated mainly on compositions that, on the one hand, show undeniable artistic quality and, at the same time, can reach performers and listeners in other countries with their message. We have yet to focus on compositions setting the verses of Czech poets nor on the vibrant field of choral works for children, which could be the subject of another particular study.

The choral output of the period under study is very rich in number. Although we are only a few years or decades away from its creation, it is already possible to estimate to some extent which works have been or will in the future be included in the basic fund of this area of musical creation. The simplest criterion that can predict this development is their popularity among performers, respectively the frequency of their performances, which is, of course, also determined by their social resonance or timeliness and acceptance by a broad audience. Equally important is the artistic aspect, which must be based on a comprehensive analysis of the compositions in relation to their contribution to musical development in terms of the individual means of musical expression. These criteria have guided this study's presented selection of composers and compositions.

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About the author

Stanislav Pecháček graduated from the Faculty of Philosophy in Olomouc in 1974. Since 1985 he has been teaching at the Music Department of Charles University – Faculty of Education in Prague, since 1998 as a senior lecturer and since 2012 as a university professor. He has published six monographs about Czech choral literature and folk songs (one of them in Polish) and nine textbooks in the field of intonation, conducting techniques, didactics of music, and practical harmonization of folk songs for the piano and the guitar. From 1990 to 1995, he was the conductor of the women's choir Puellae Pragenses; from 1995 to 2006, he led the children's choir "Mláďi" [Youth]. In the 1990's he was engaged in choral organizations in the Czech Republic (Presidium of Association of Czech Choirs) and abroad (AGEC – Arbeitsgemeinschaft Europäischer Chorverbände). From 1993 to 2000, he was editor-in-chief of the review for choral arts Cantus.

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